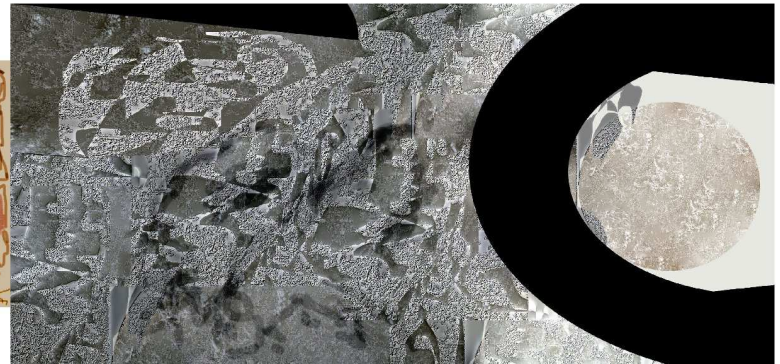


M->Orphic Journal Dec. v.1

Virtual and Philosophical Arguments Ghosting Exclusion

Edwin VanGorder



M->Orphic Journal Dec. v.1

Virtual and Philosophical Arguments Ghosting Exclusion

© by the author of this book. The book author retains sole copyright to his or her contributions to this book.

The Blurb-provided layout designs and graphic elements are copyright Blurb Inc. This book was created using the Blurb creative publishing service. The book author retains sole copyright to his or her contributions to this book.



Tracy;- Rhizome; and Dia Foundations

If one considers a philosophical position (argument) in relation to a software virtuality as comparable paradigms with or without Ghost in the Machine(philosophic bracket) and reflect through (“dia”) there then emerges to this dialogue or trialogue the rogue “art and language as thinking therein by which interpolation and interpellation parse not spell the rhetorical dimension of which ethos pathos and dialectic turn discourse as reflection and transpose of that argument between mind and material as virtuality alike to perception of which all manner of dualism's regroup a conflux recognizing motion towards and away an object (constructive) argument as the conditions inviting an osmotic immersion or “theuriria” over” goetia” (tangible traces) such that a topology endeavors morphogenic vectors through the morphological.

The idea is to do a series of works relating the apologia of philosophical argument to the embedding of software arguments for materiality. The Center panel borrow the idea of an environmental niche by embedding material arguments towards glass block, embossing and sandstone (sands-tone) as tonics. The panels relate the idea of “constriction” and trope: constriction as of transdisciplinary modes as dialectic and discourse and compression- I compress pictures into stripes while relating them to the ground as movements of de-construction,de-territorialization,exclusion(philosophic bracket) and morphological arrows, and the palimpsest of strange loops of torus.

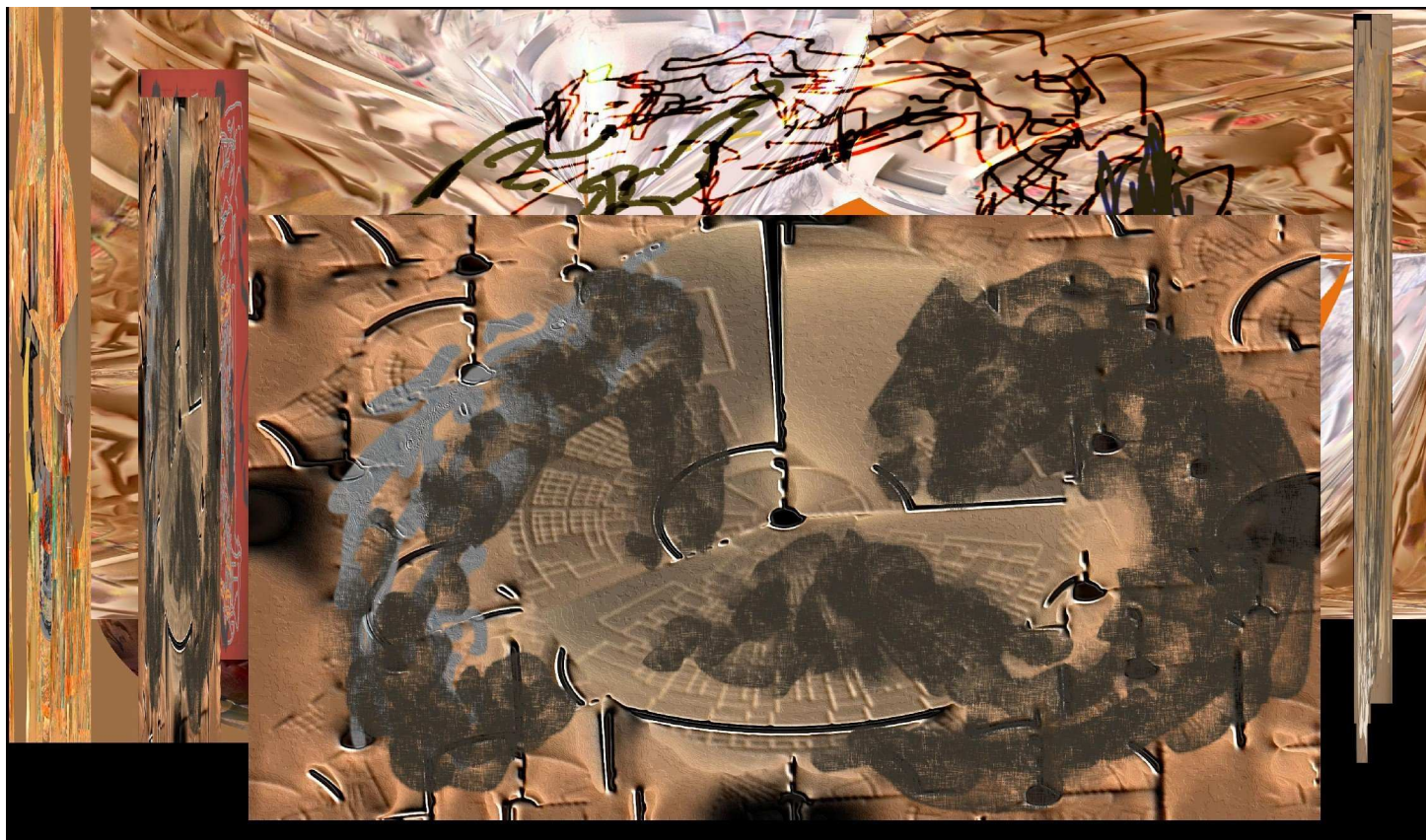
xclusion Argument of Event and Recombinant Aesthetics

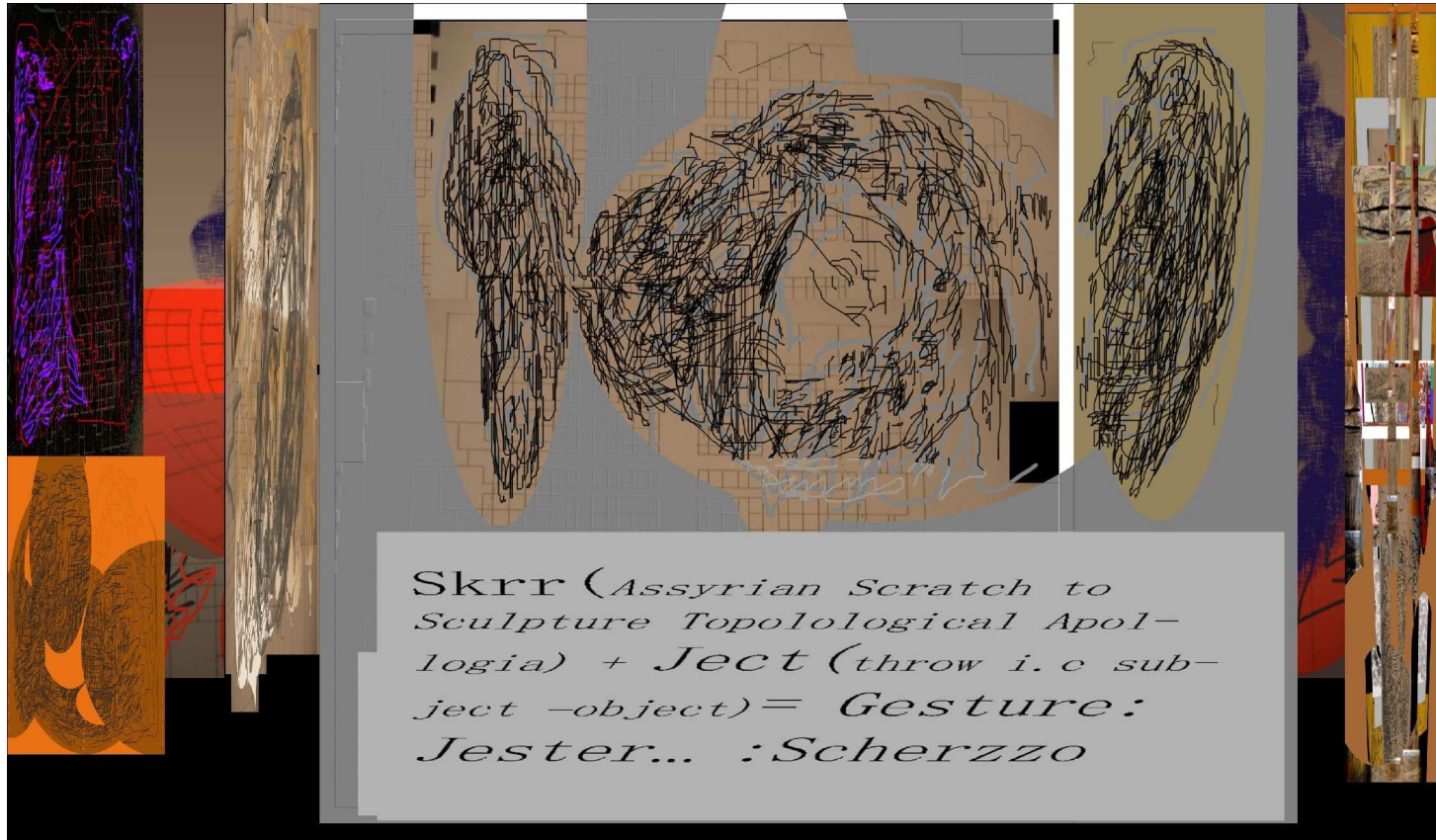
Here I have used a software”argument” that corresponds to a philosophical argument- both use the term “exclusion”: the exclusion principle in philosophy is that of Aestheticism- art for art’s sake: or “Ghost in the Machine”- that in looking for a motivation one gives one’s own philosophic bracket which adds a layer of quarrying just as one is attempting to excavate... the software argument or parameters are using the chromatic and value scale together, but reversing the direction... the color goes to its complement and the value to its opposite...

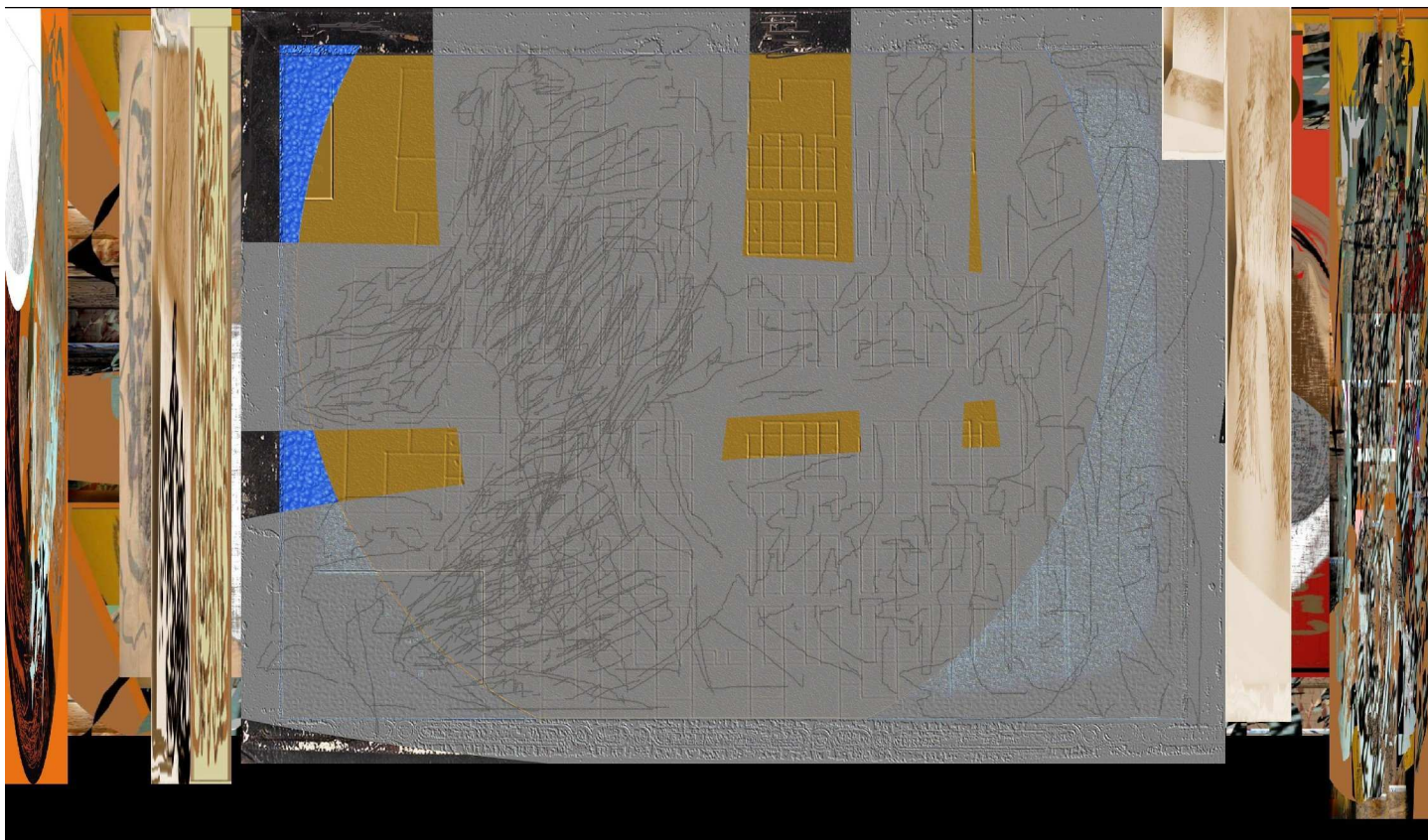
I may for example add to this another panel which is an “artifact”, a “Clone” brush has one foot in the left panel which uses it like a palette while drawing on the other panel...

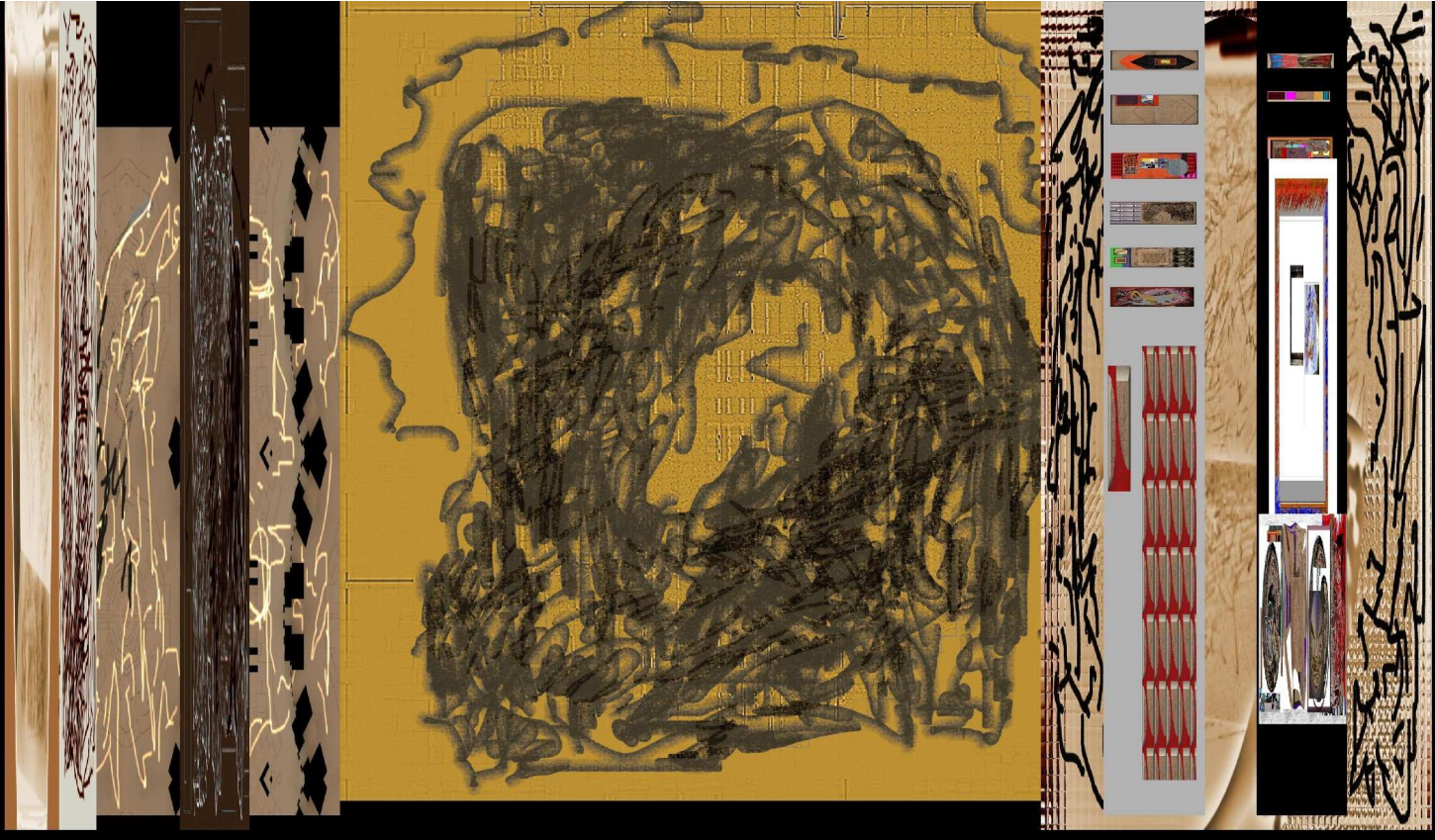
Recombinant Aesthetics is a term borrowed by Seaman in his works and writings on issues of identity immersion and generativity, Eventua Aesthetics is a term coined by Amanda Wong towards her interest in space of operations dominant realization, together they are as Bal links the terms Space&Time Inc.- true to the idea of a simulacrae diegetic beyond mimesis as representation but continuing the motion of the somatic condition of semiotics perhaps Space and Time Conflux...



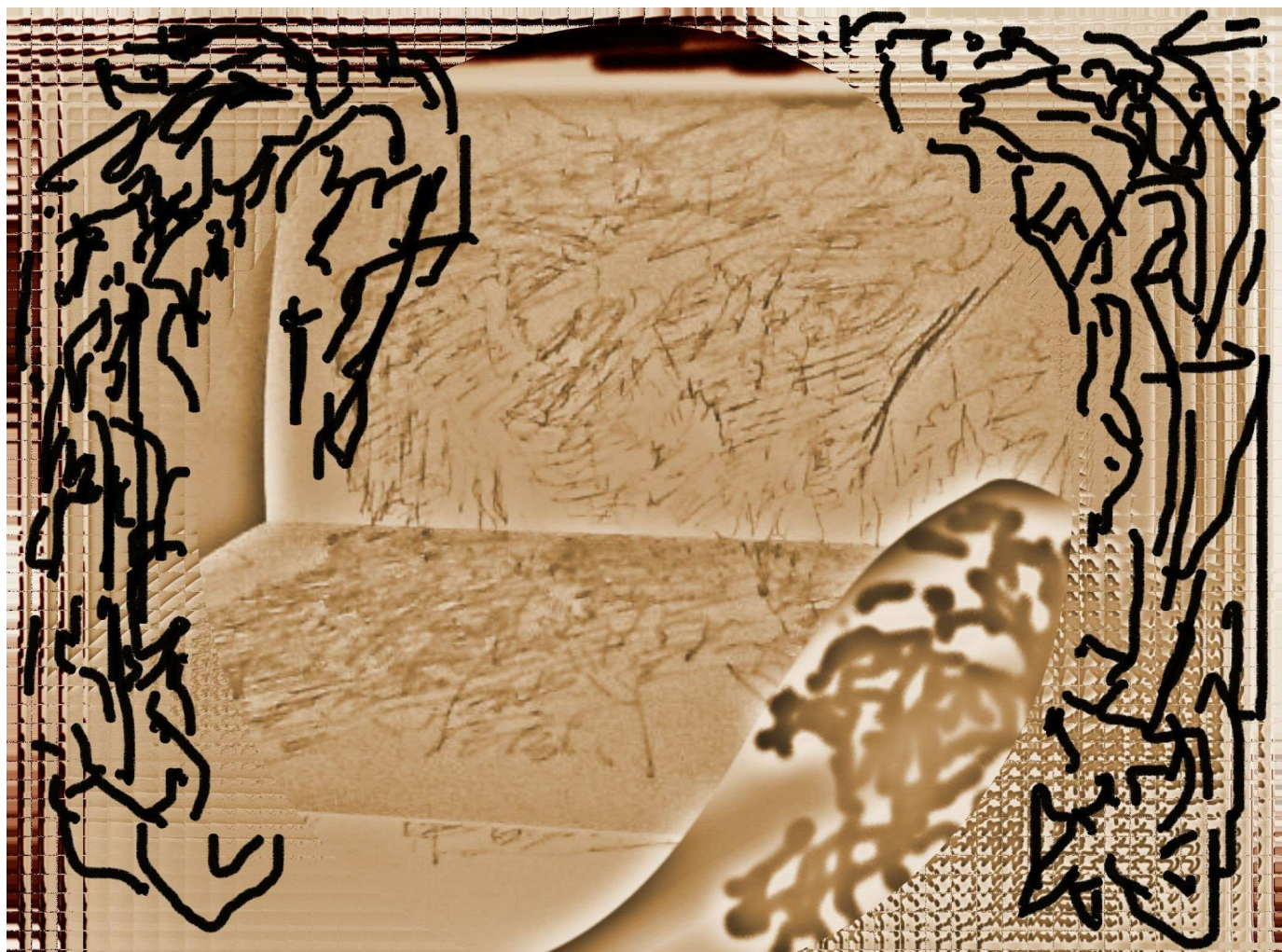


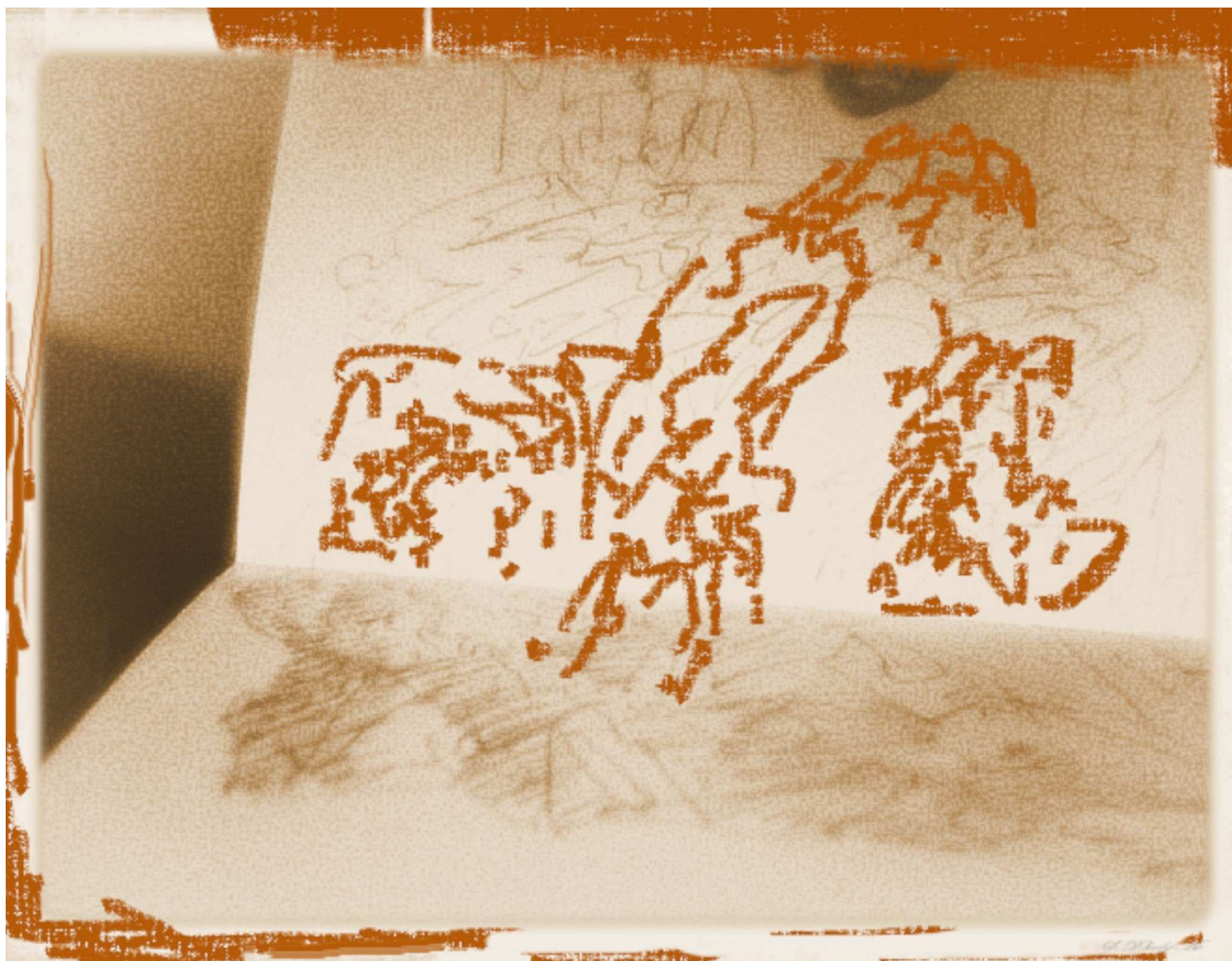


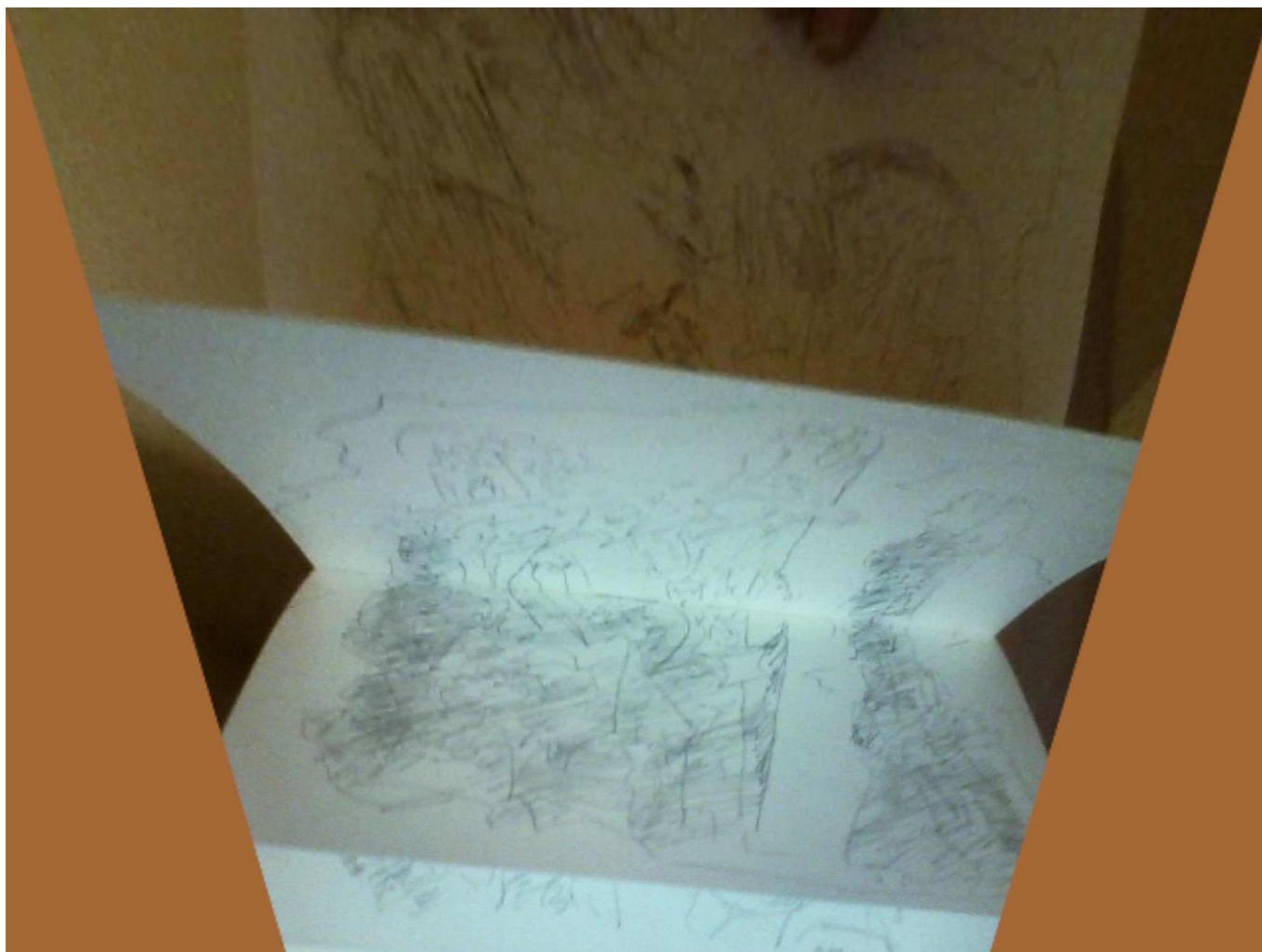


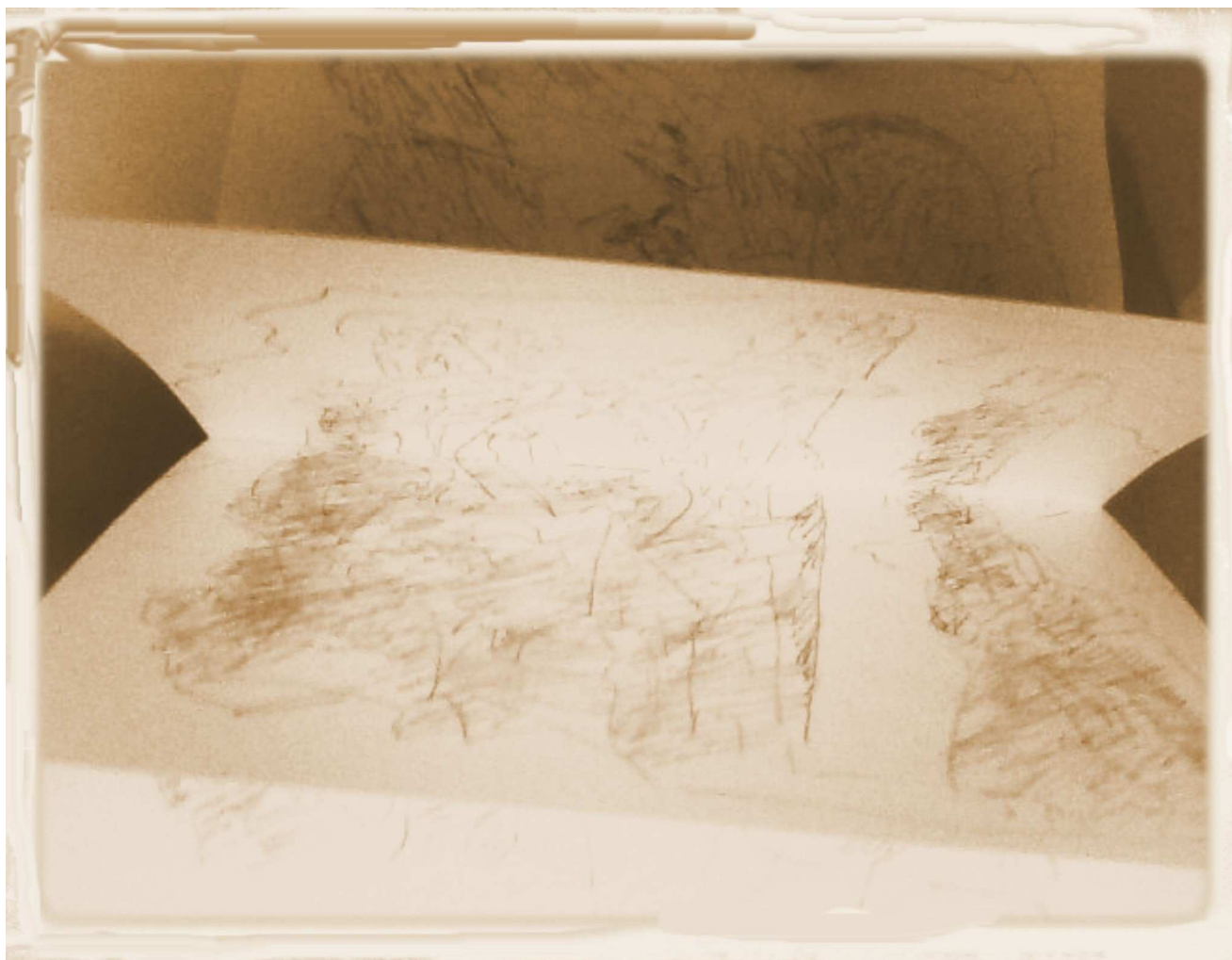


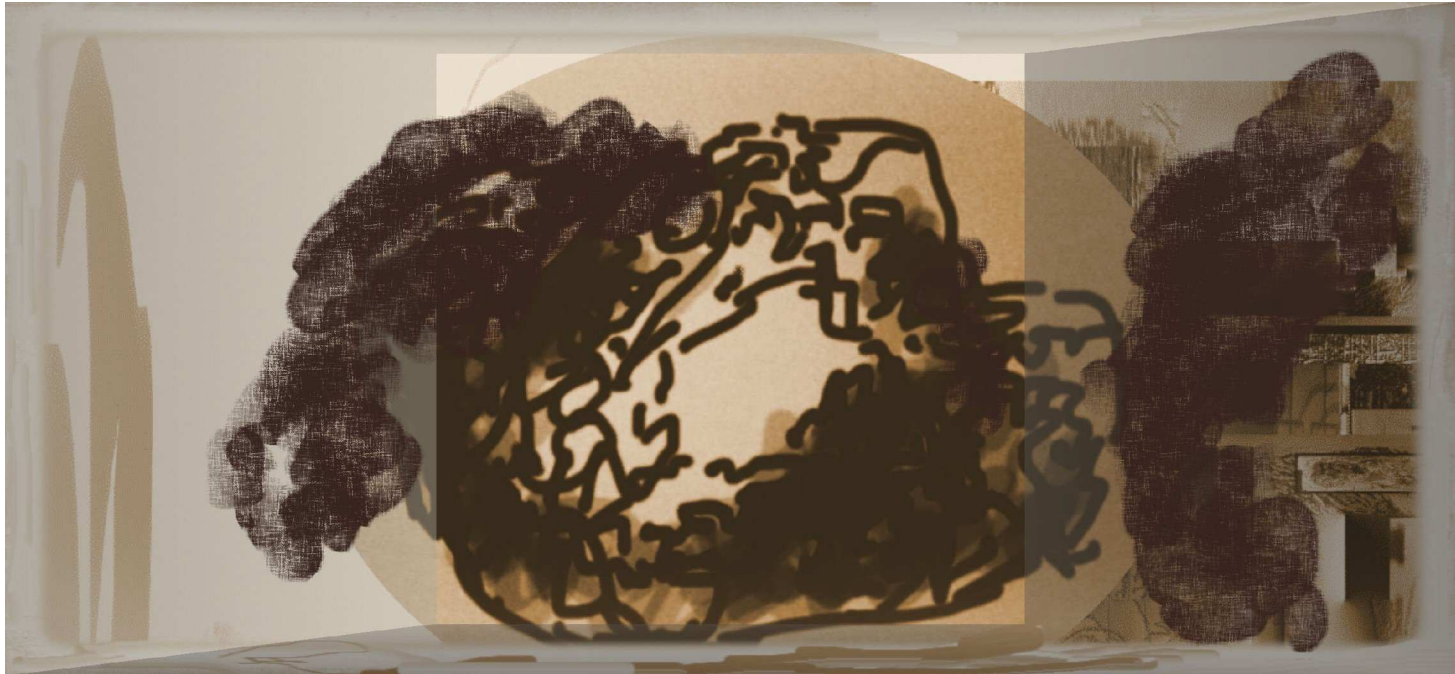








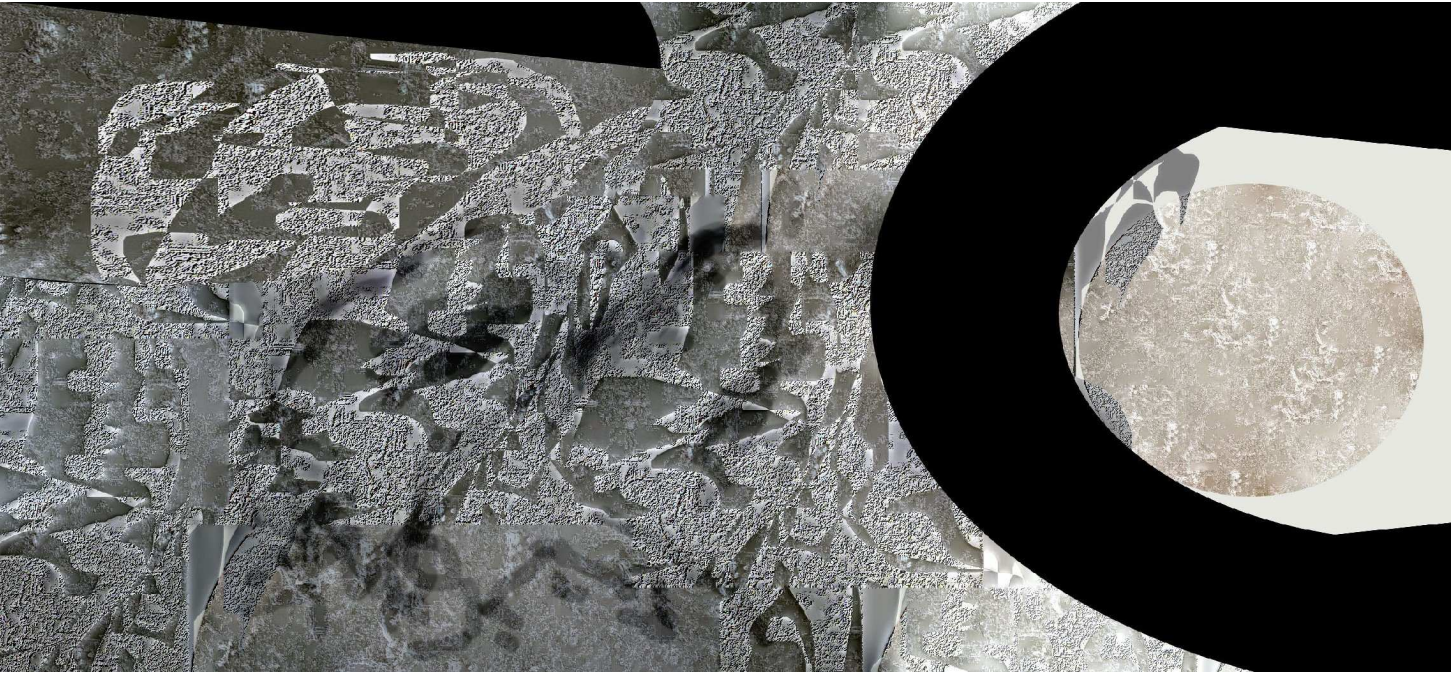






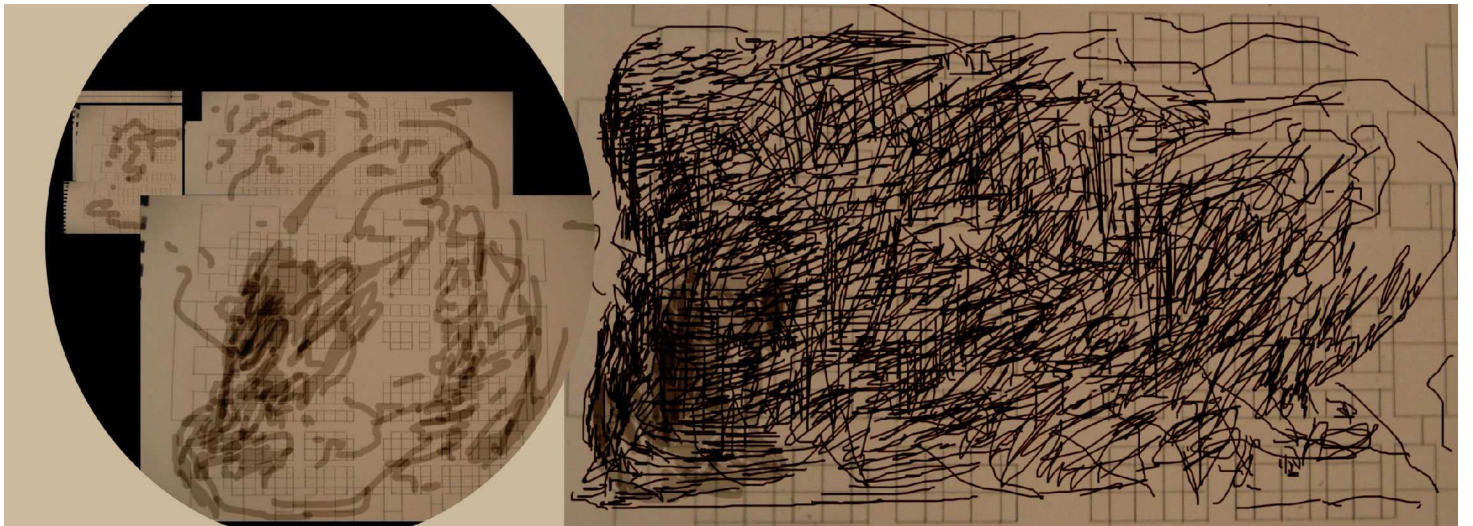




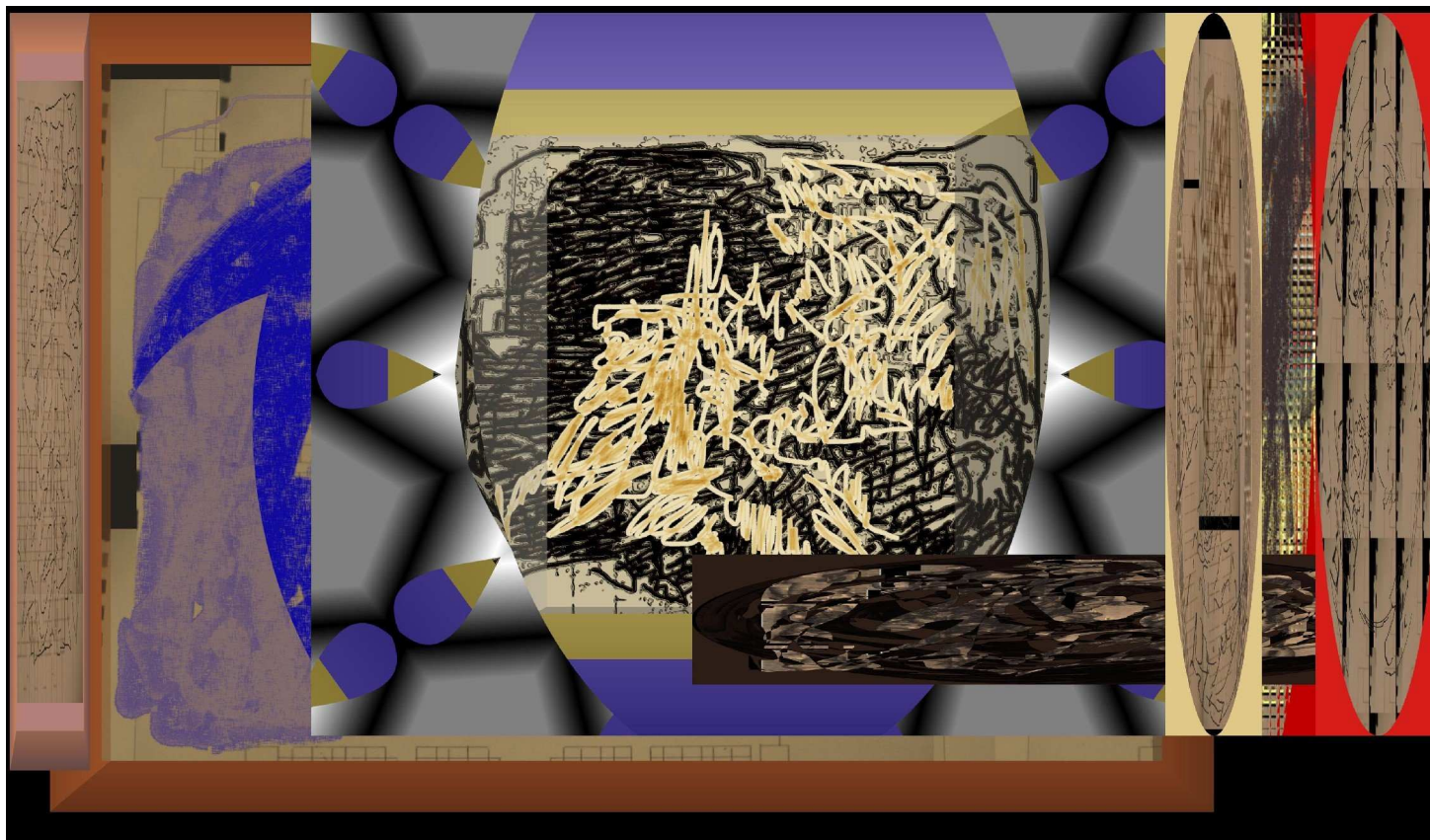




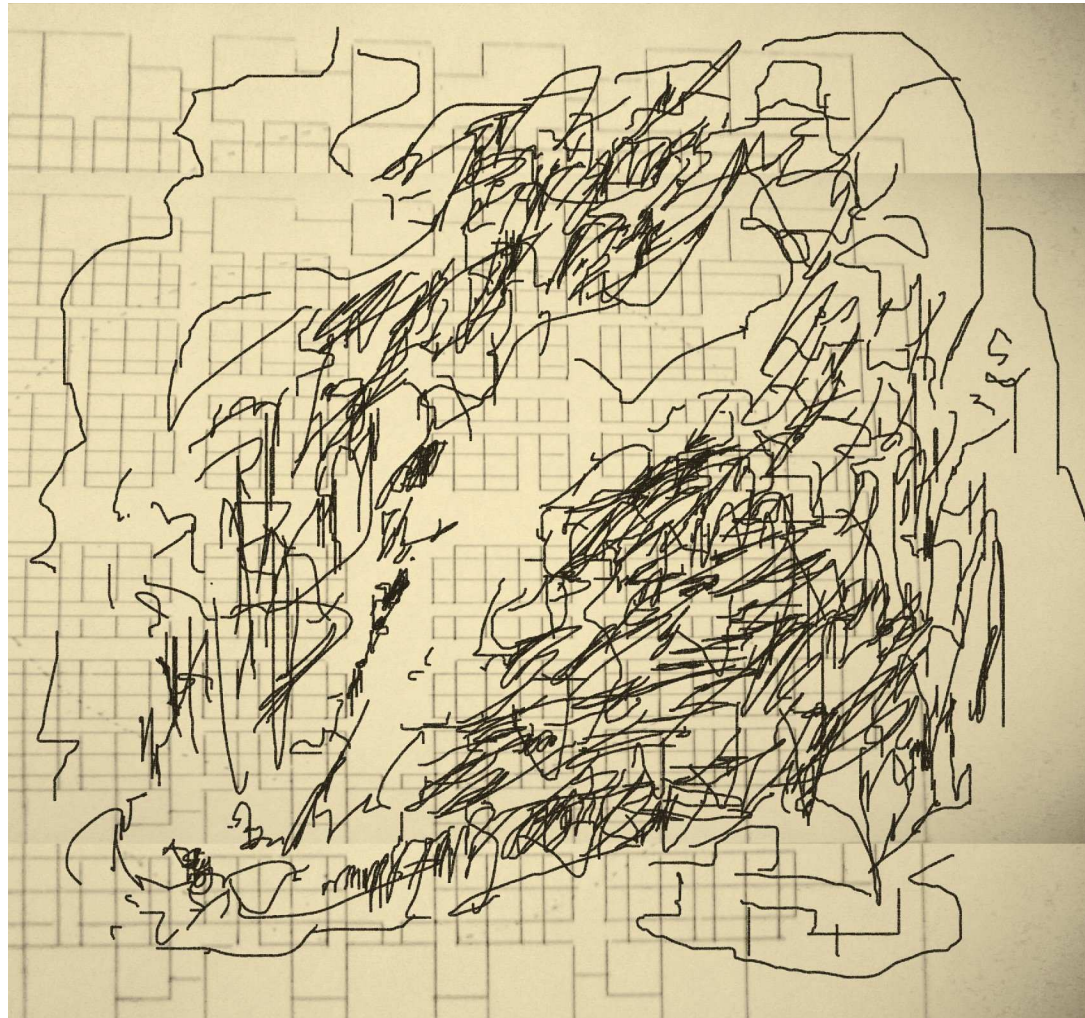




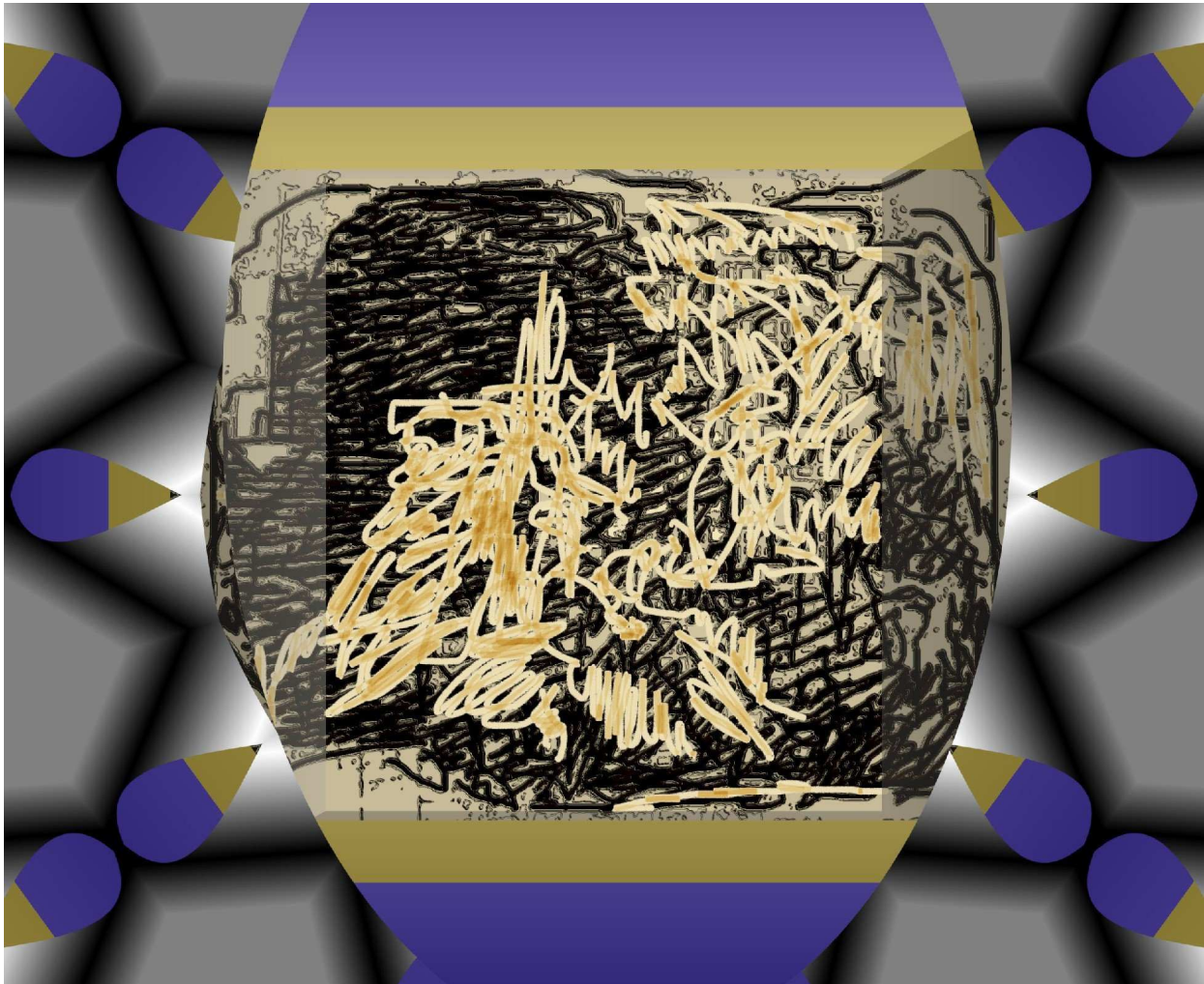


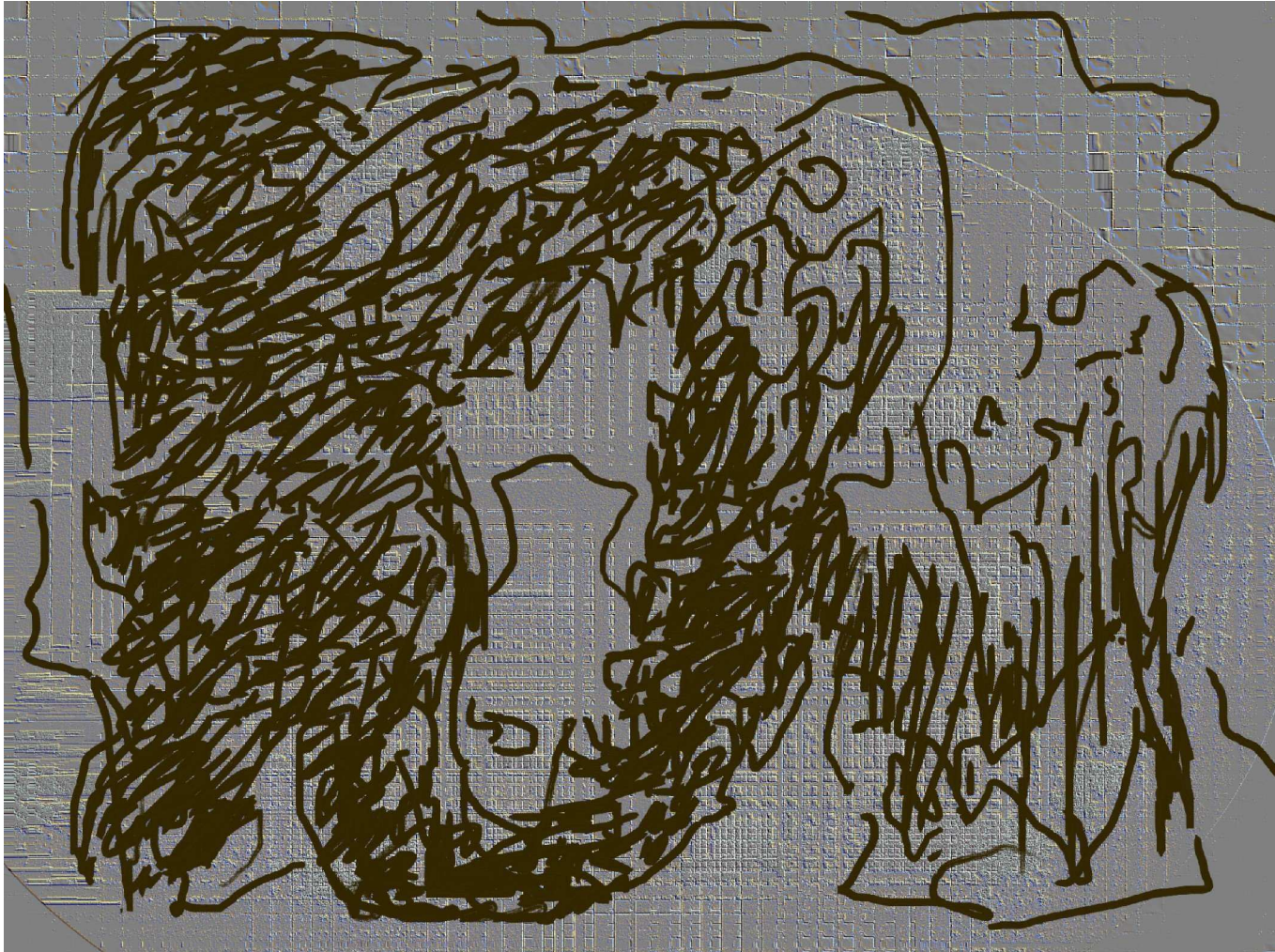


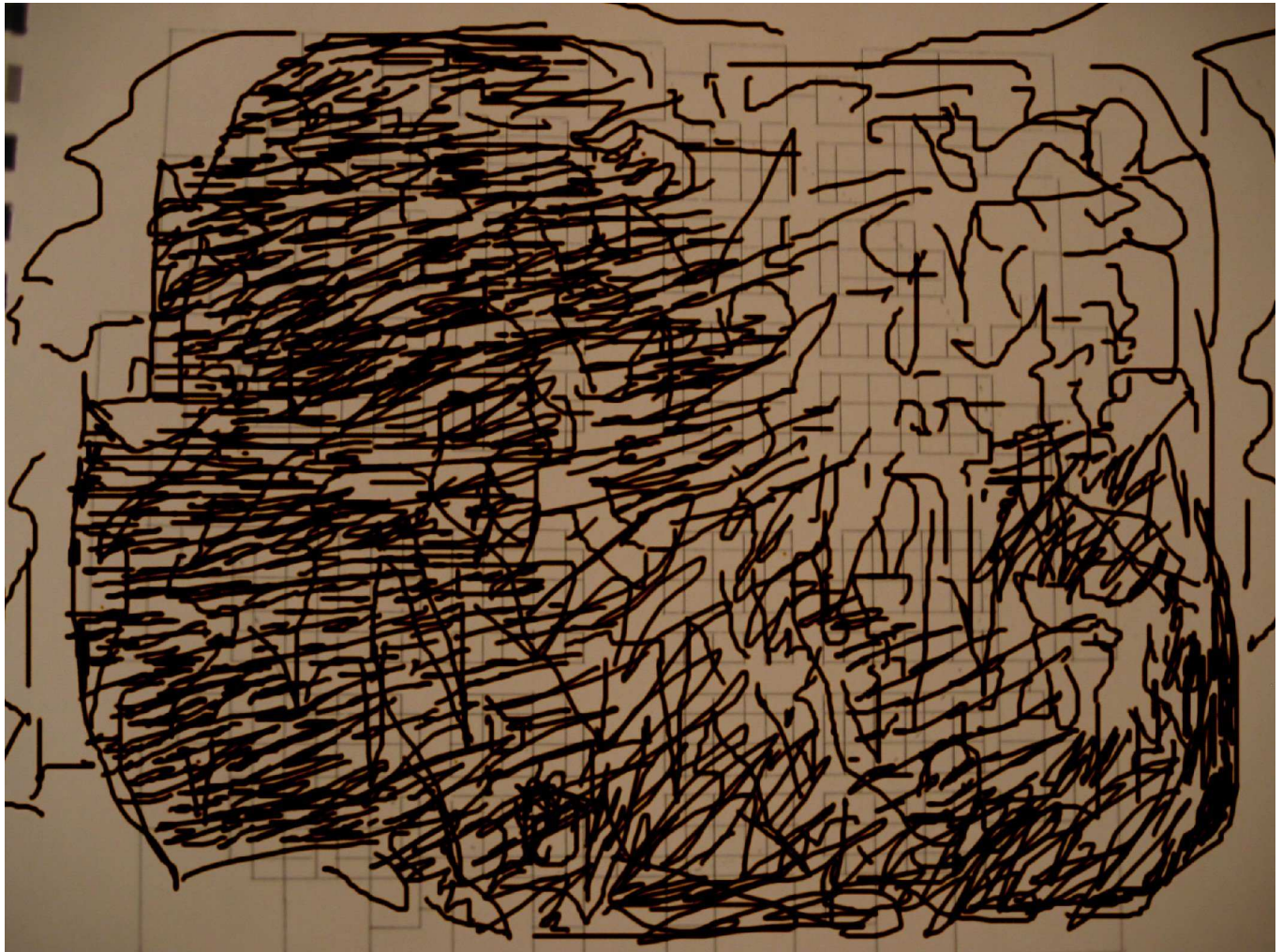




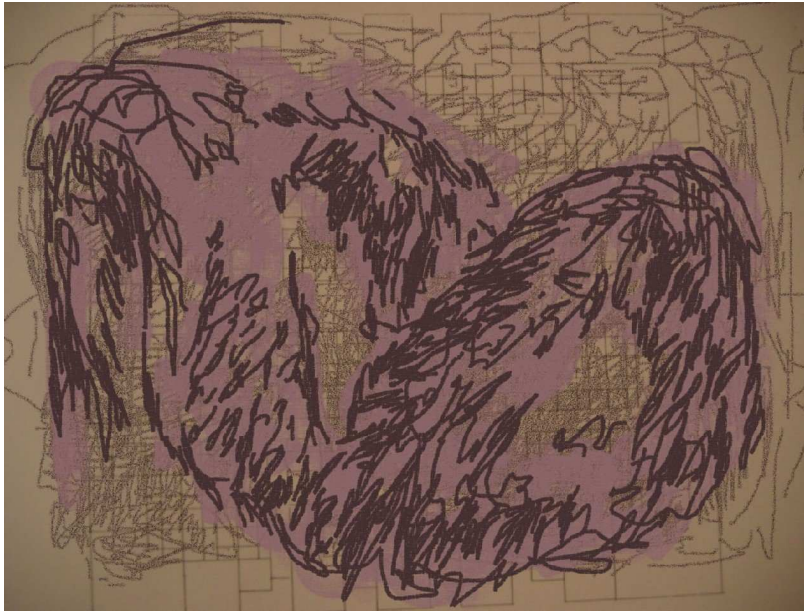


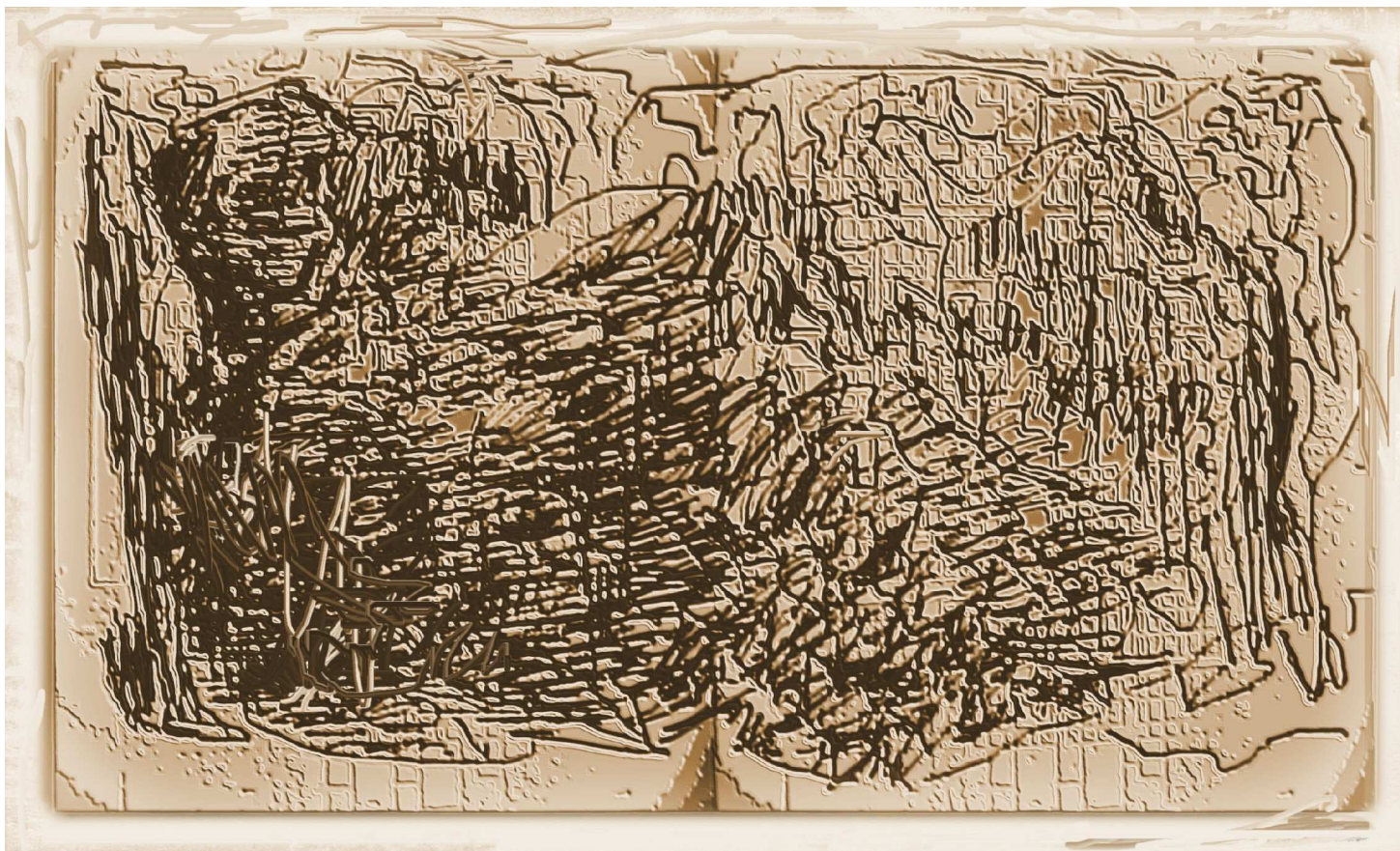


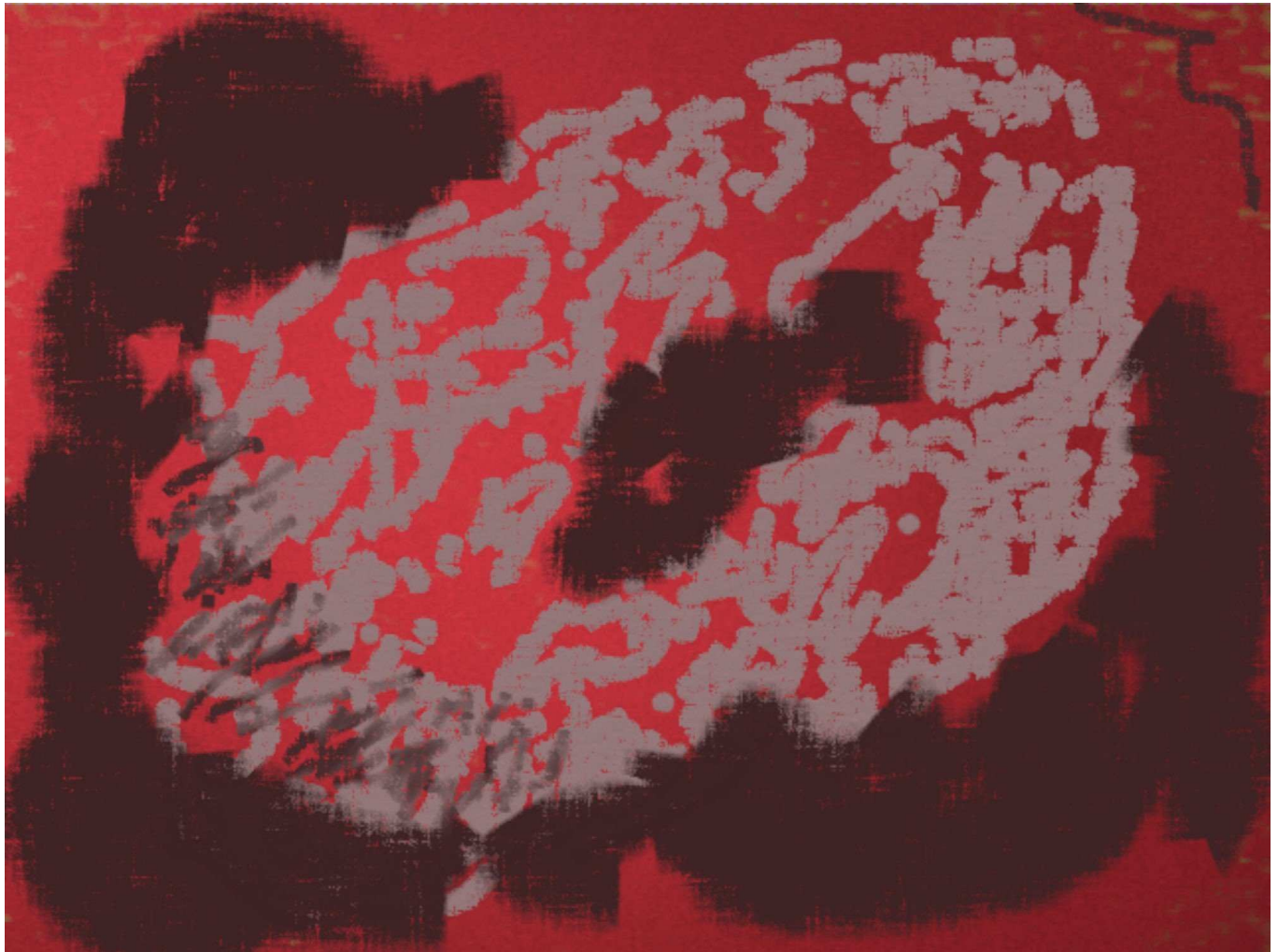




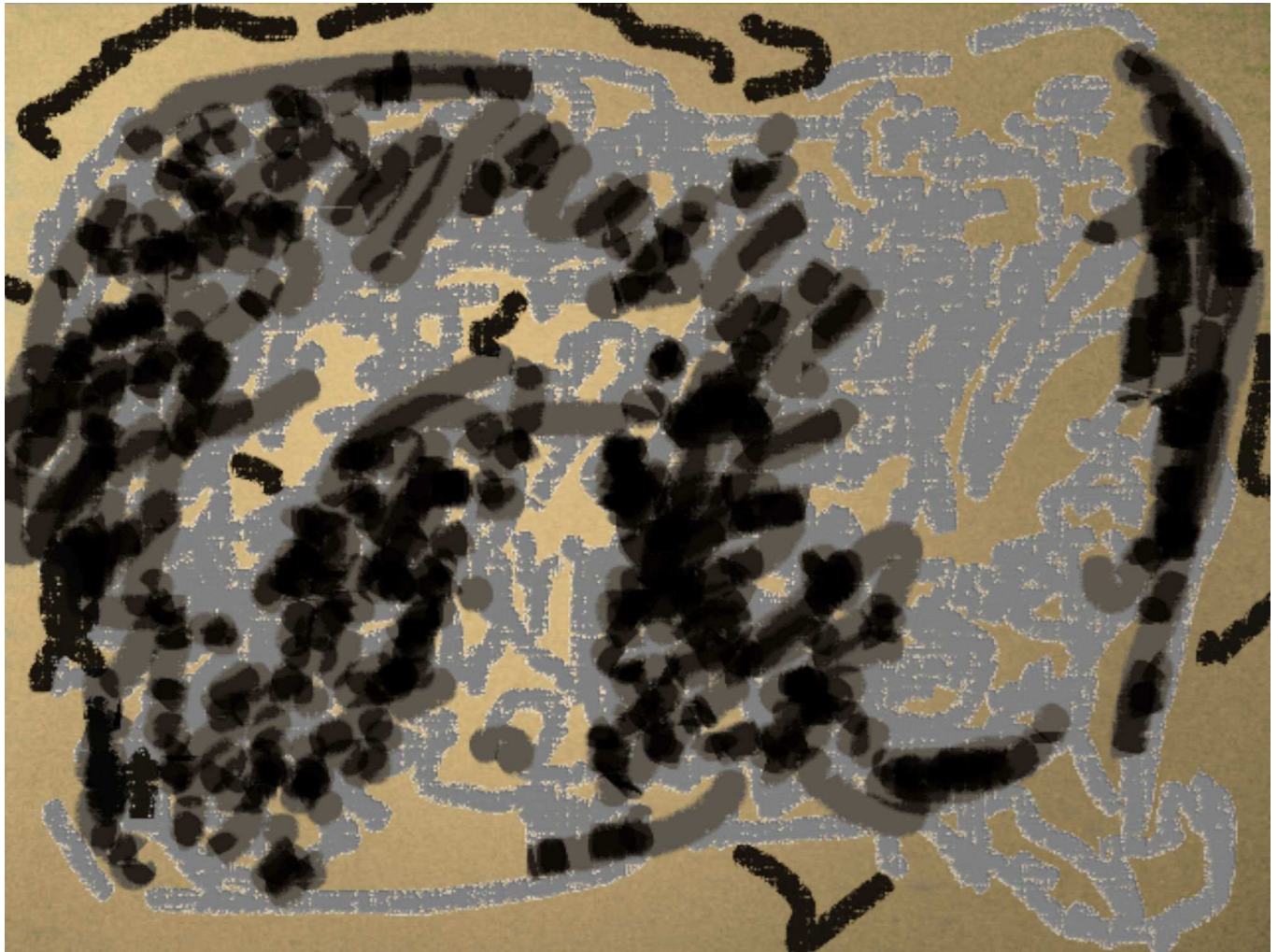


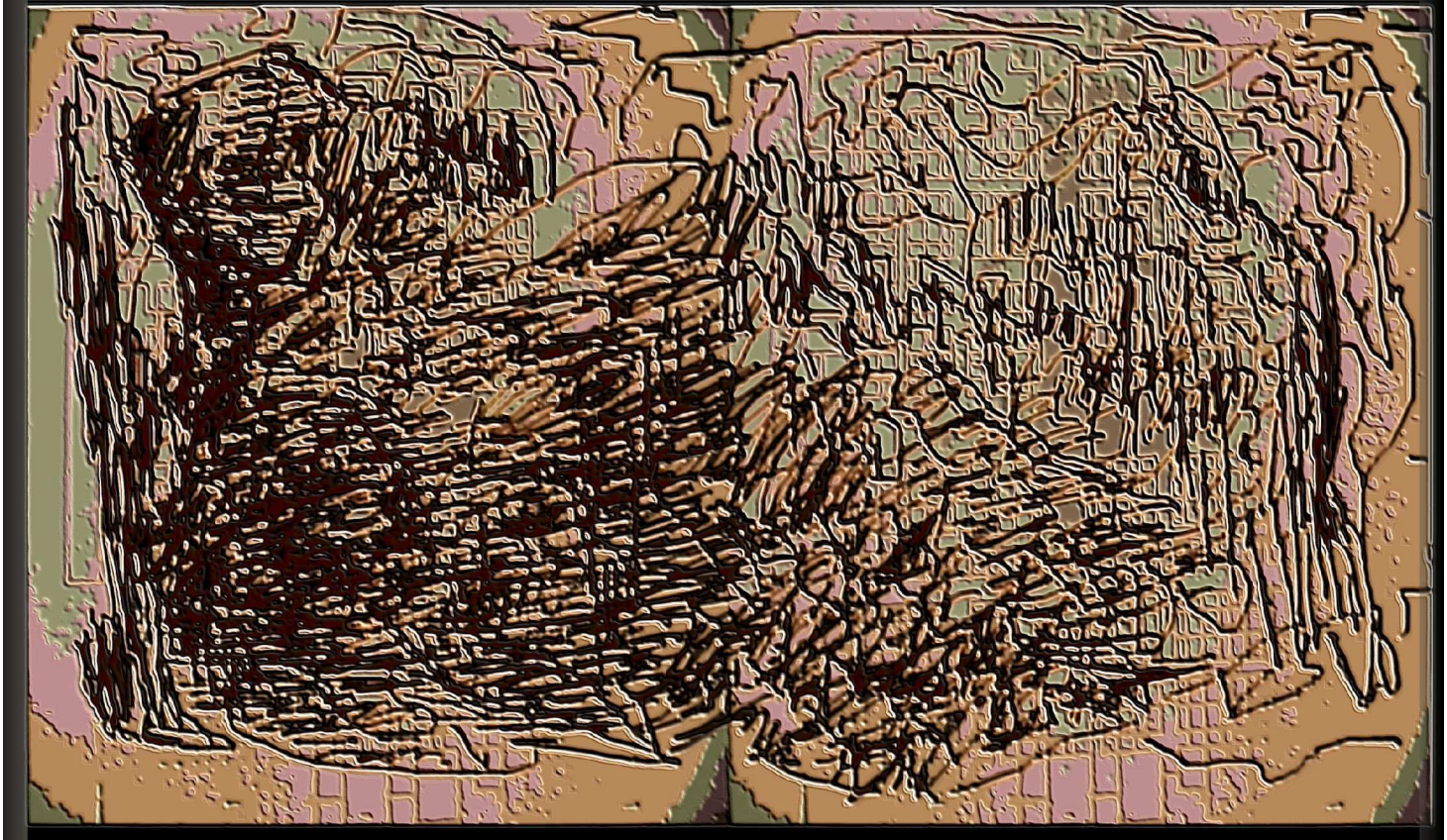


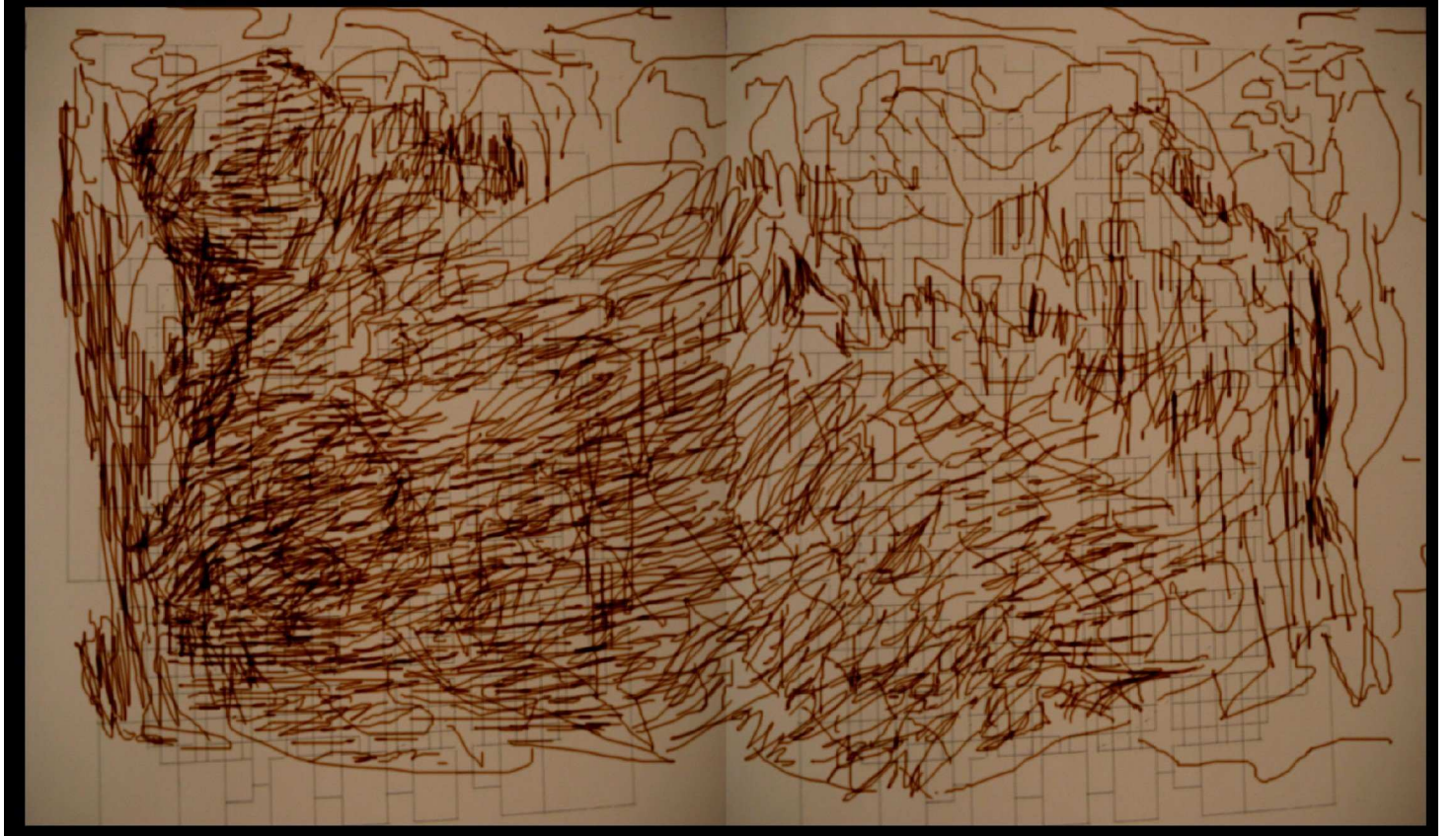




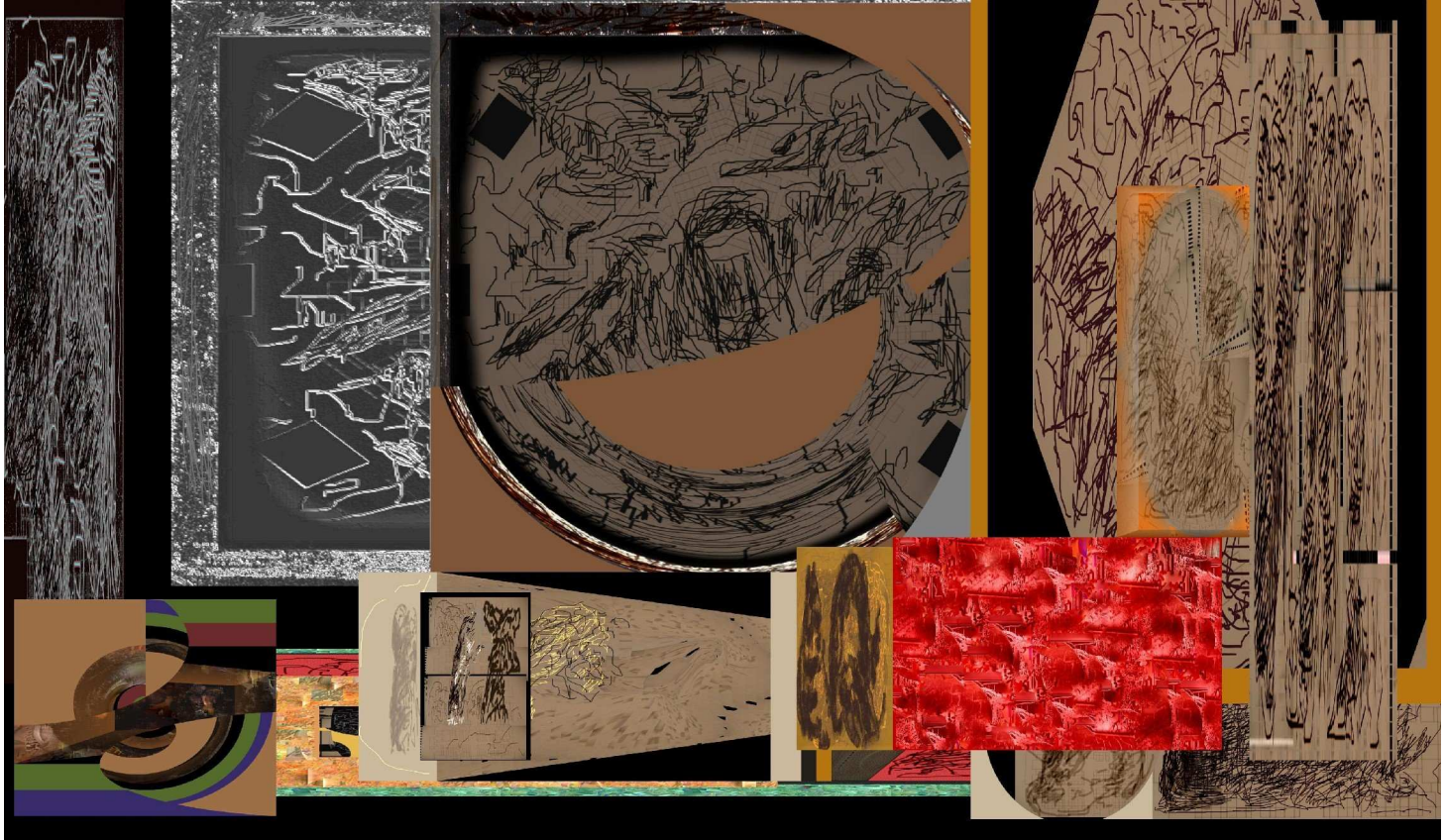








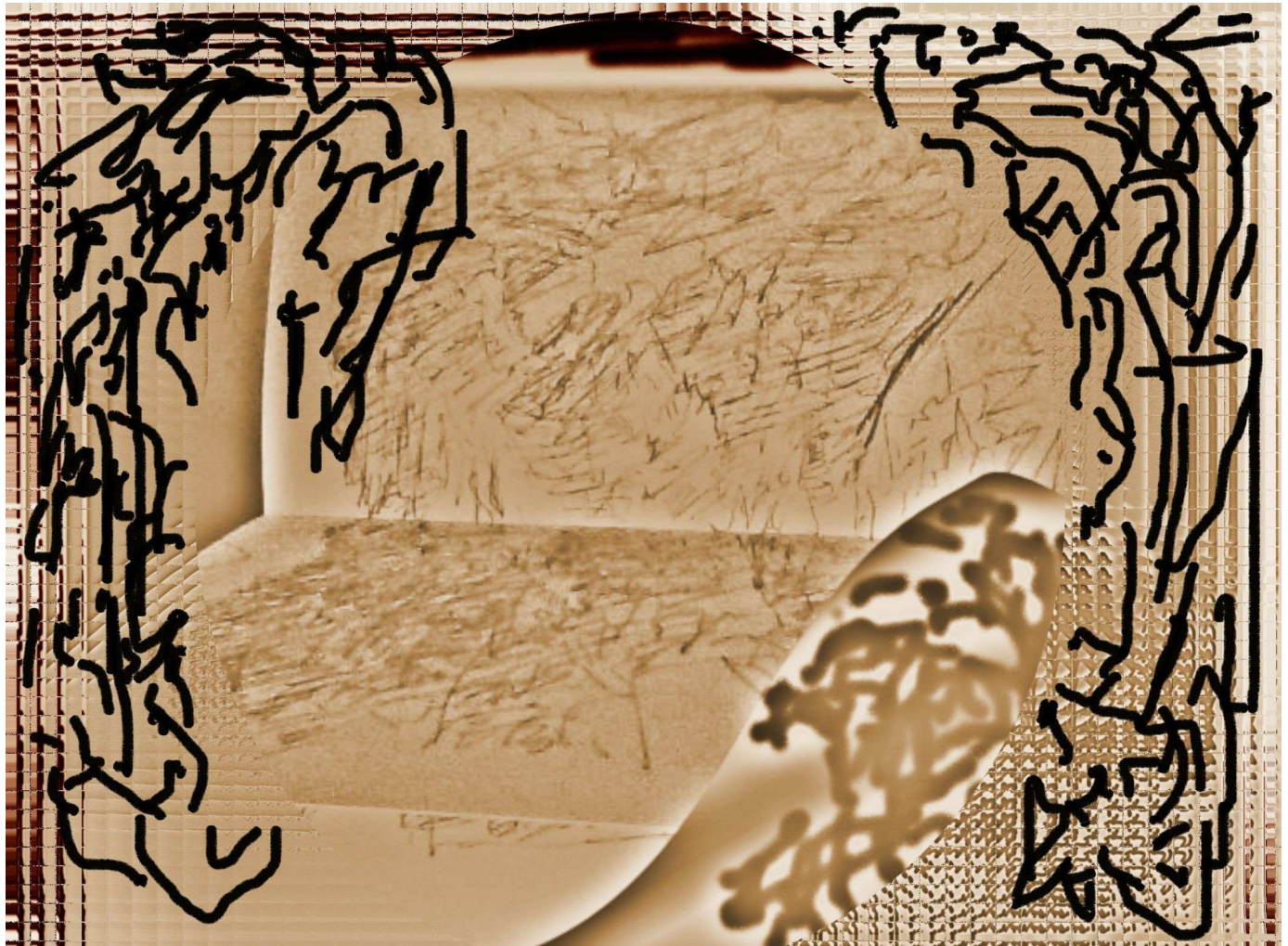






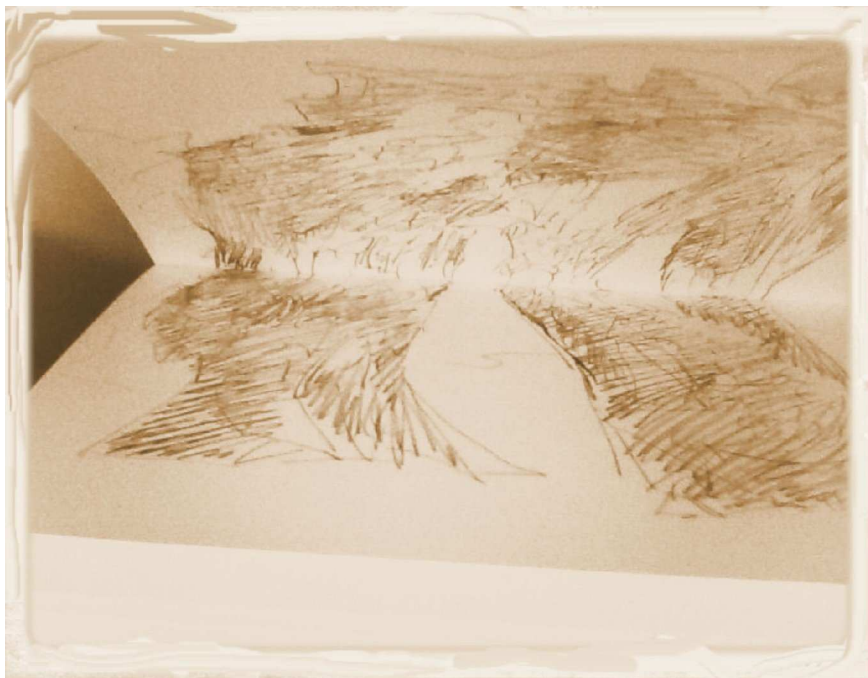


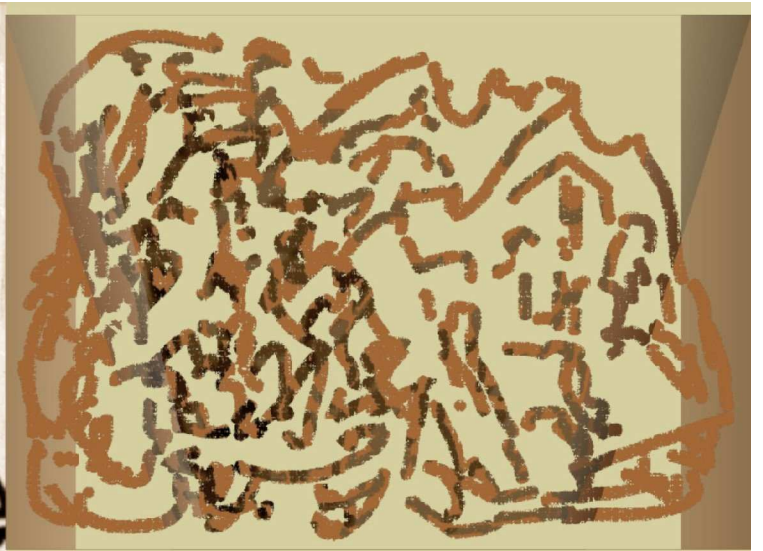
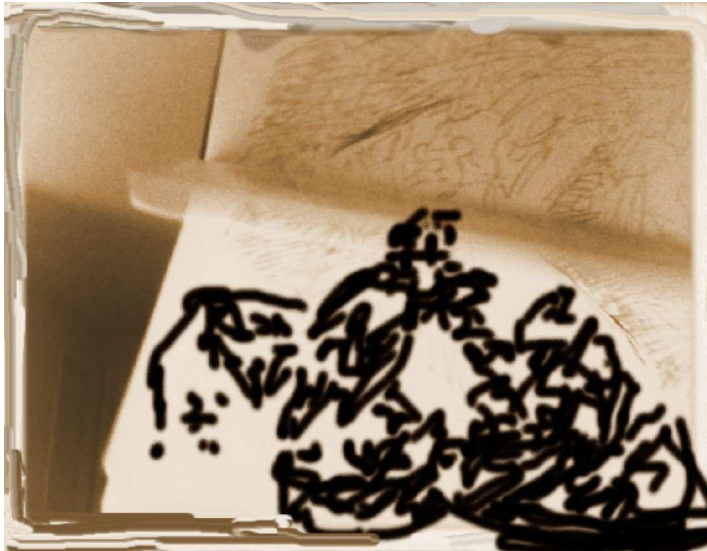


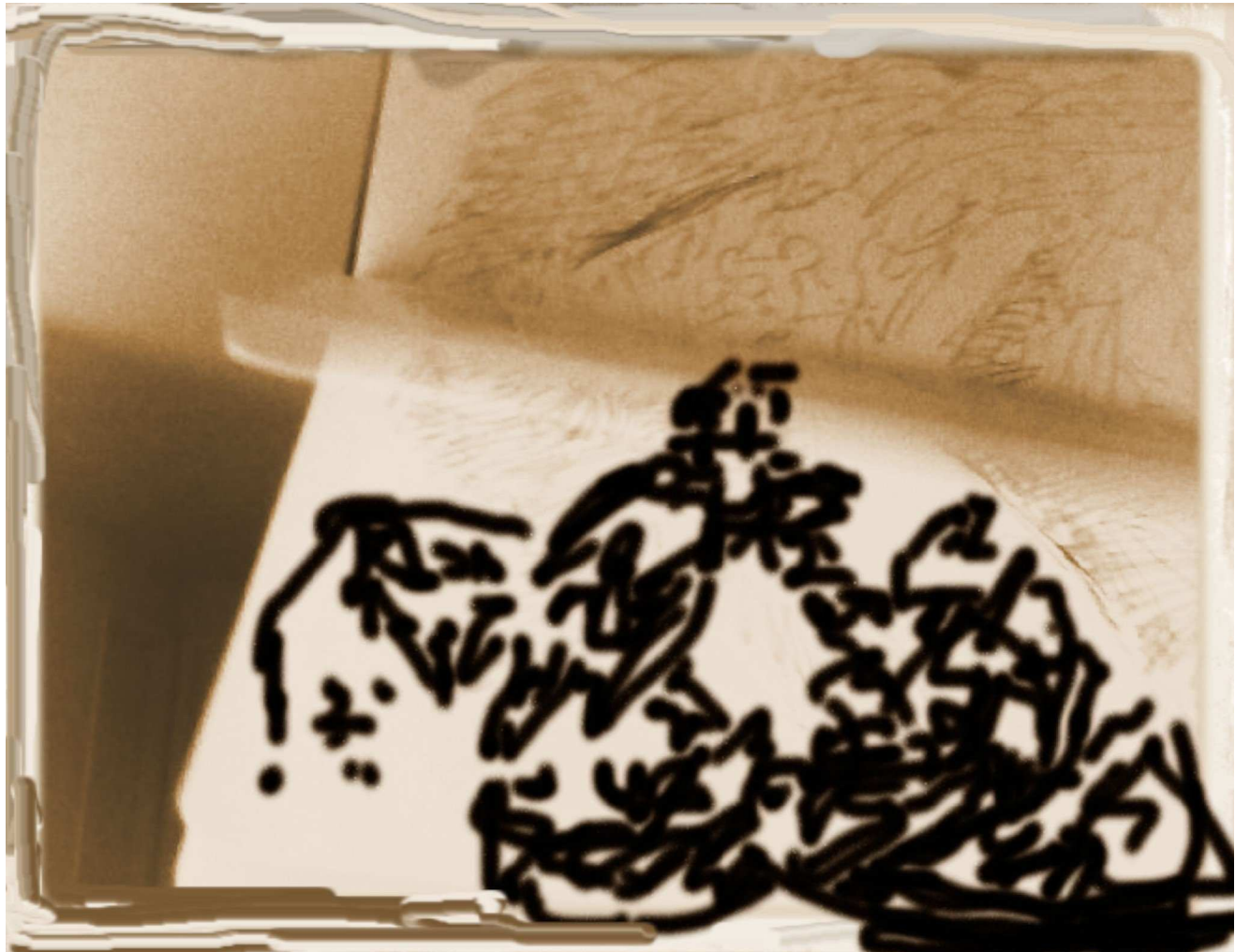


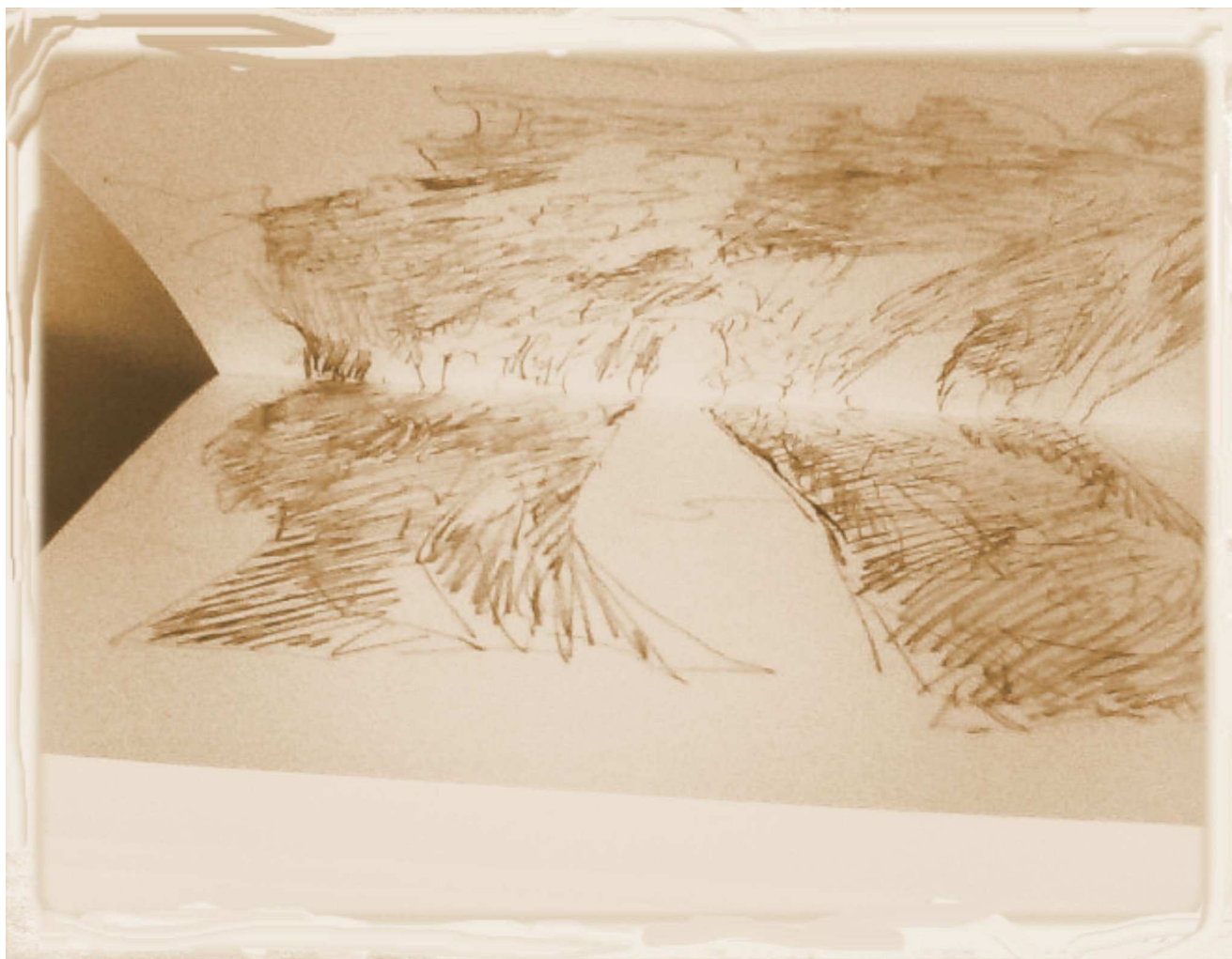


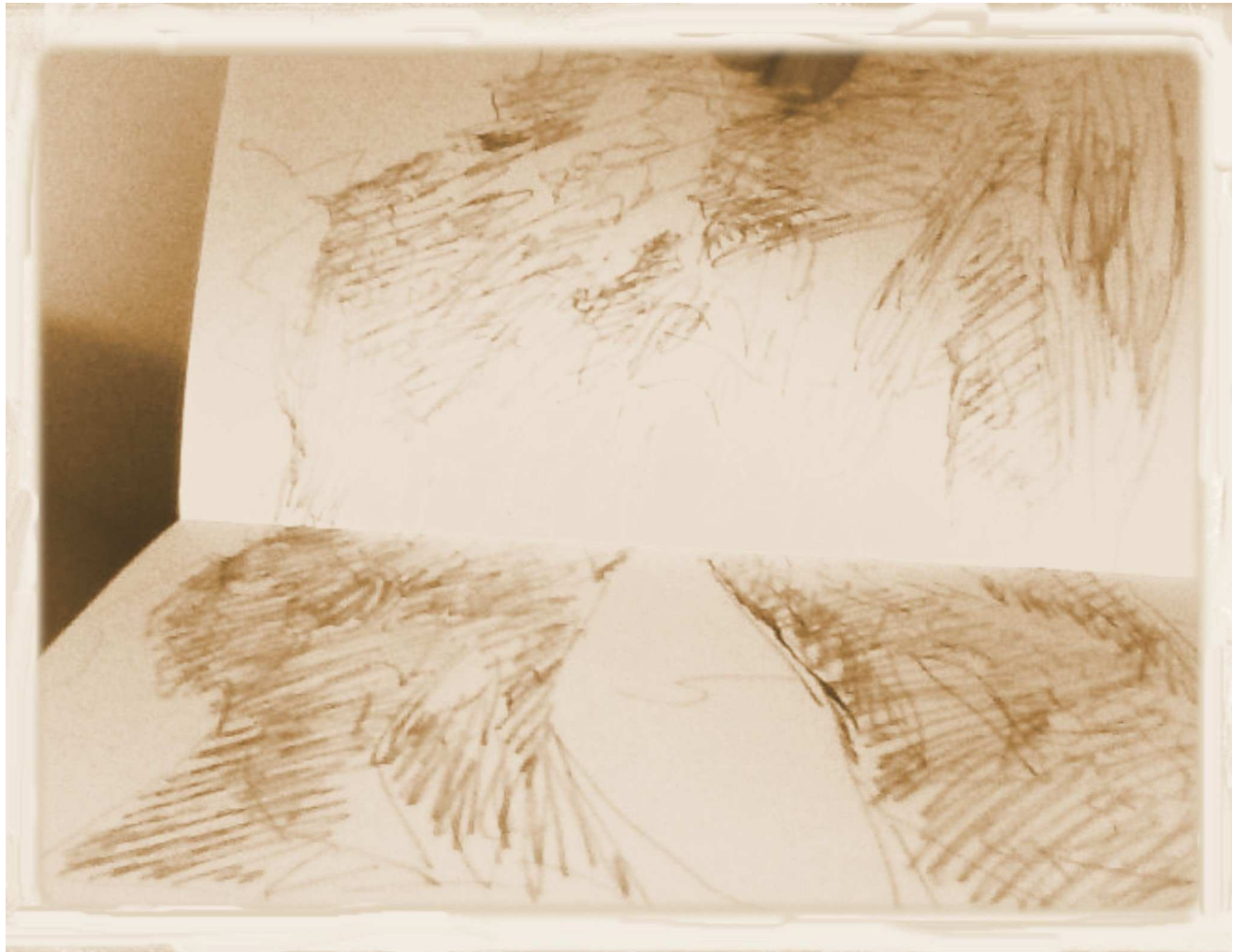






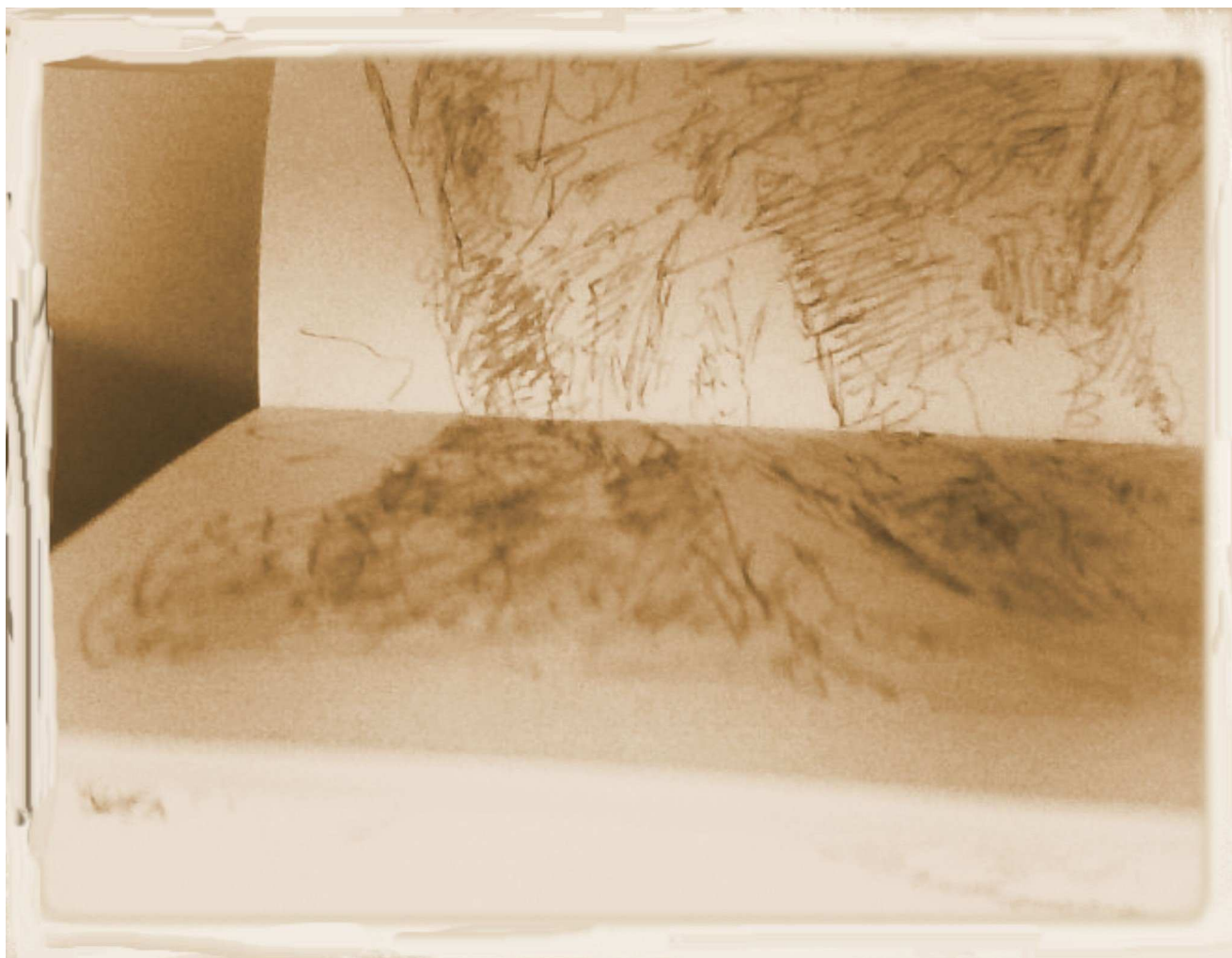


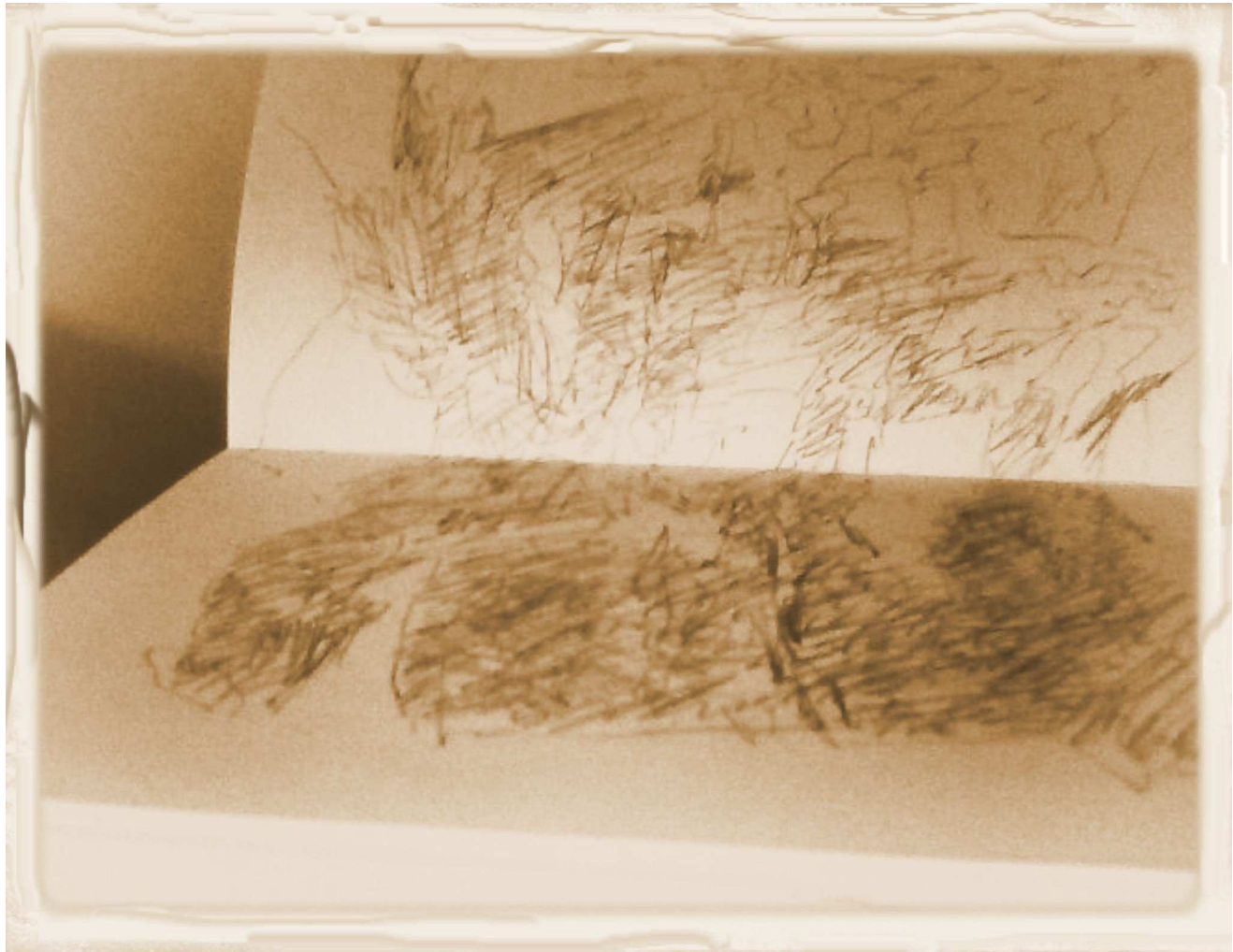


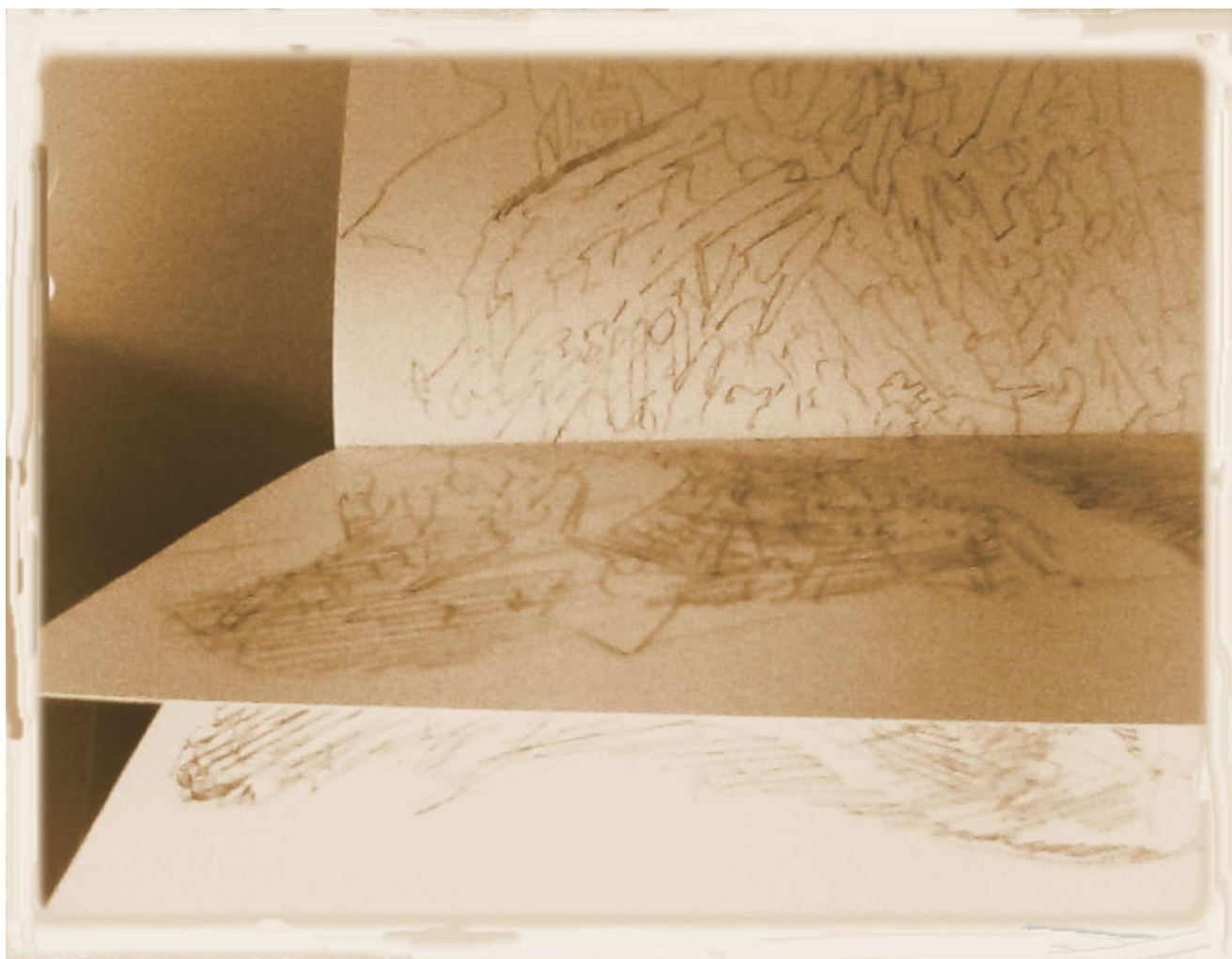


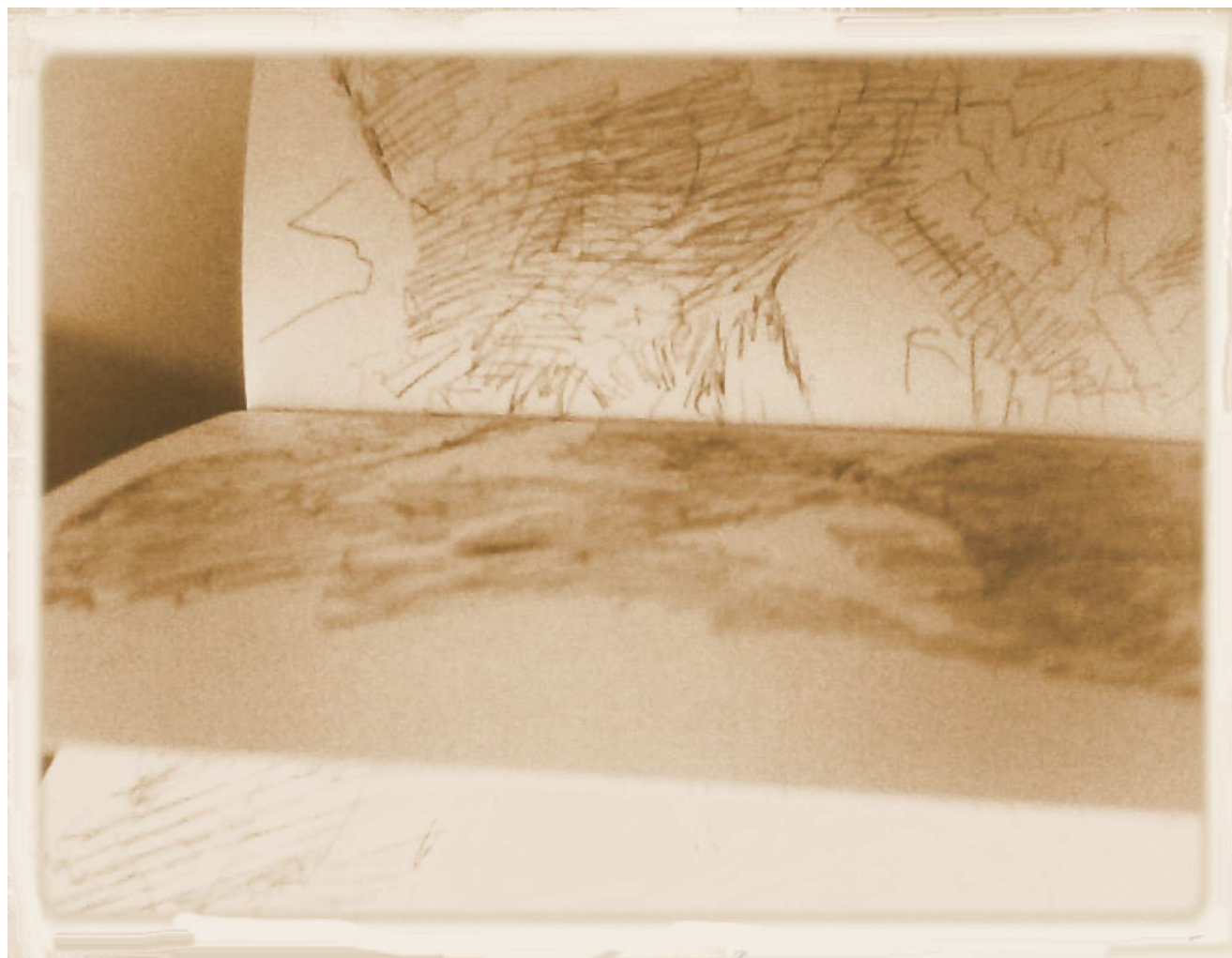


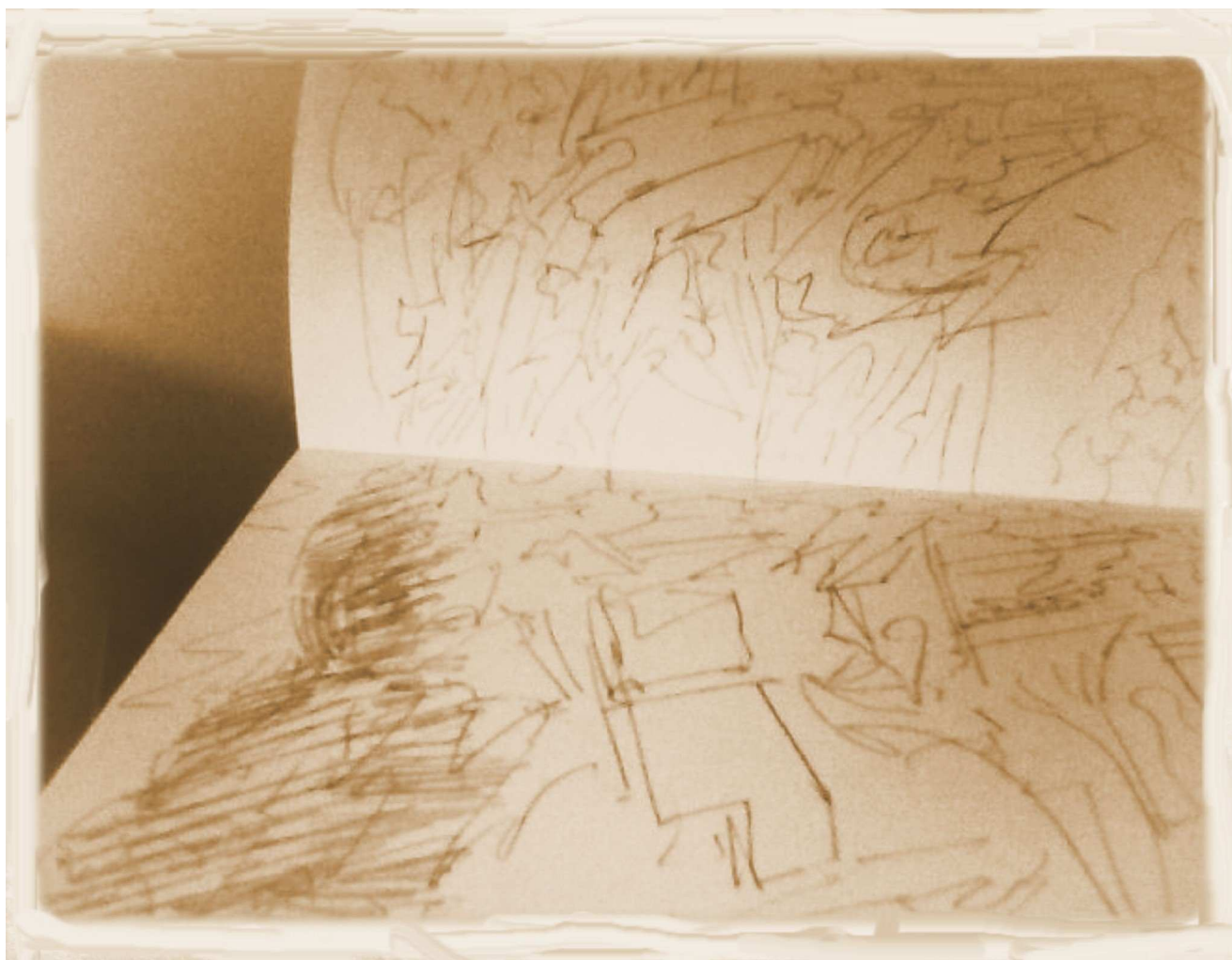




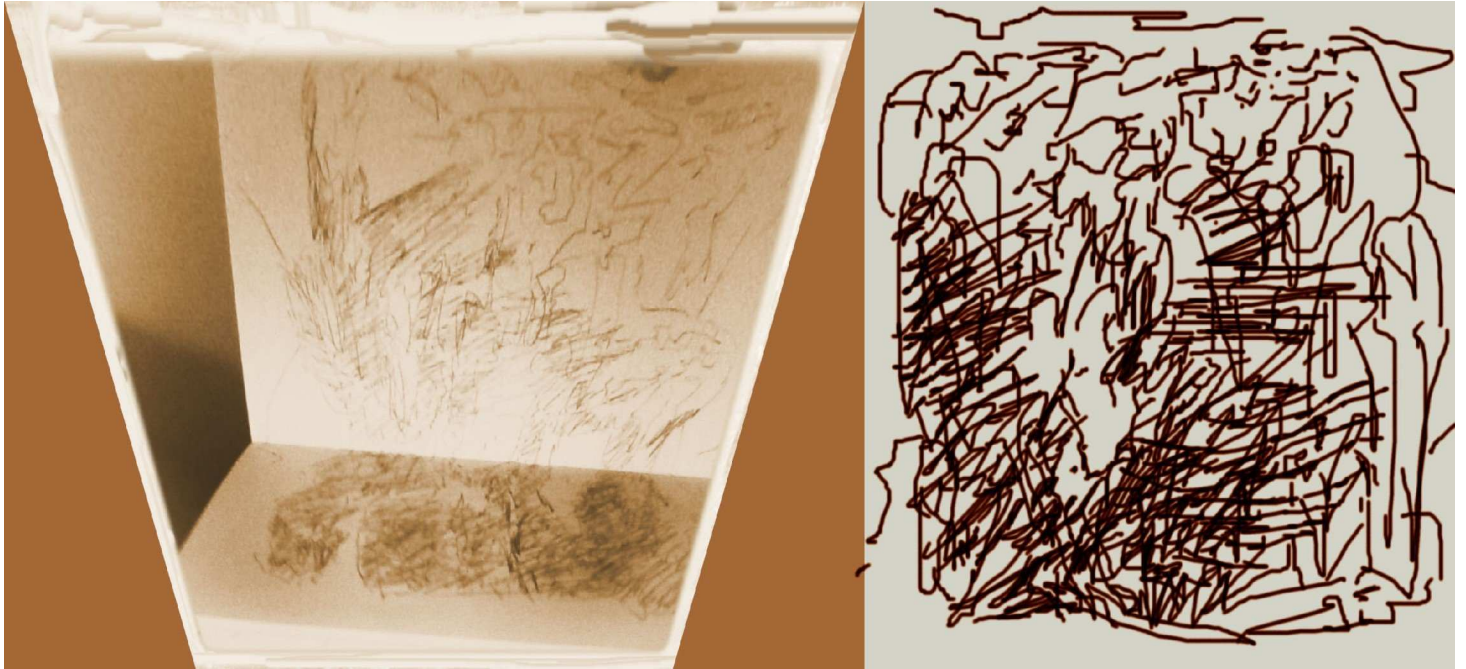


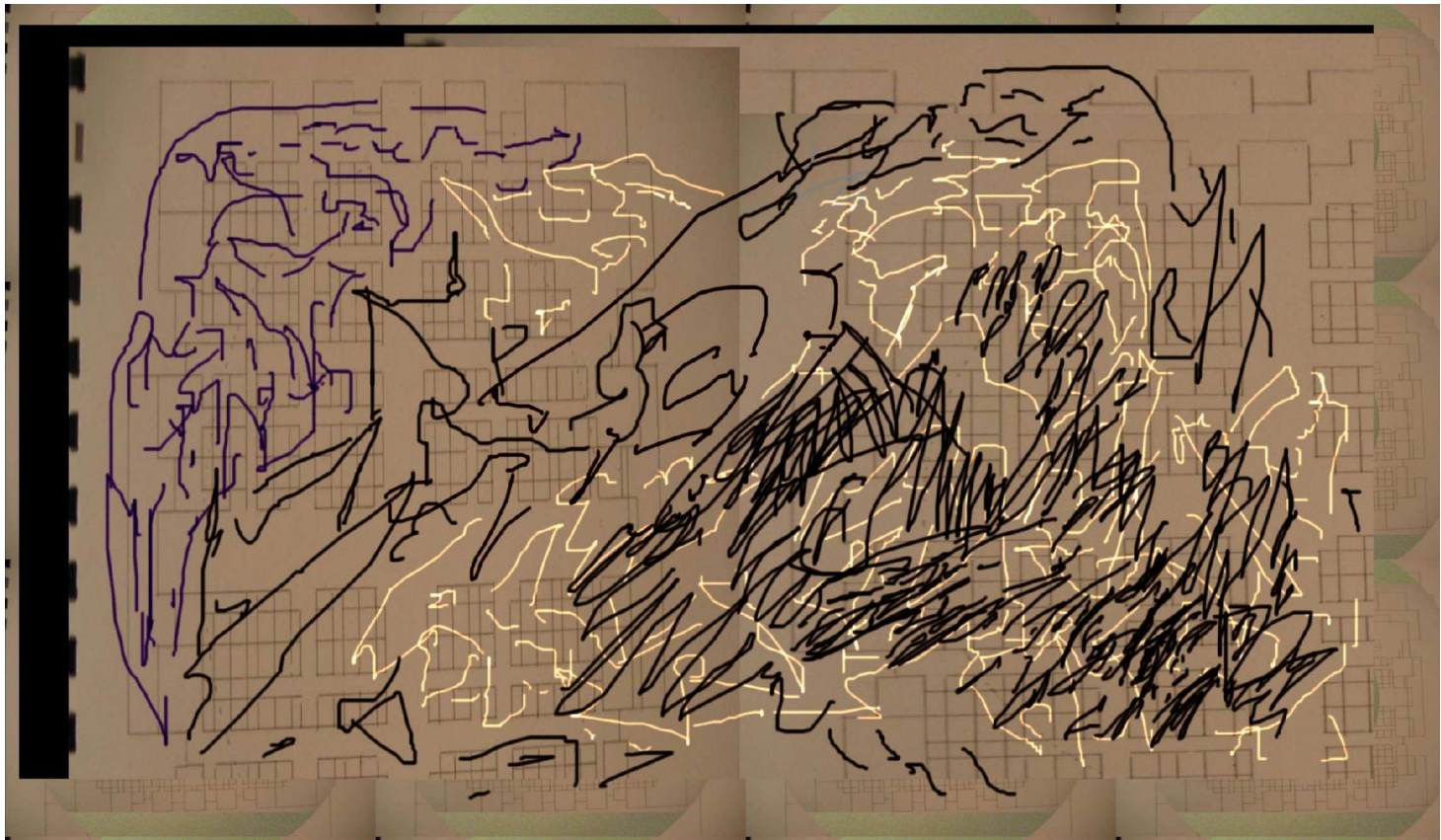








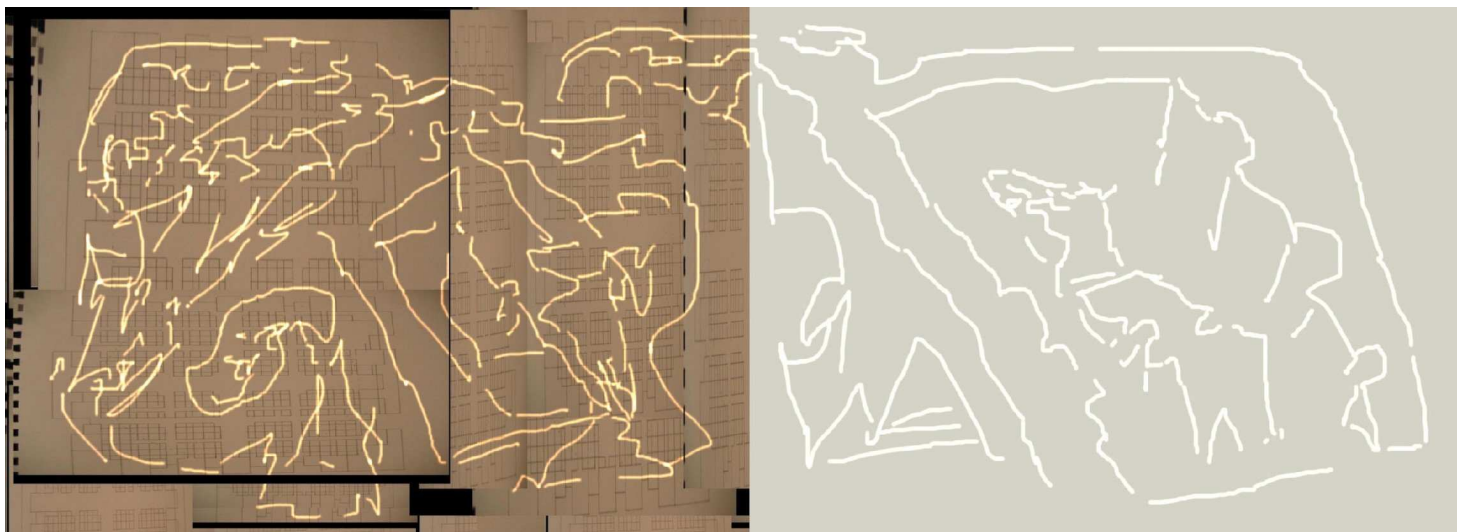






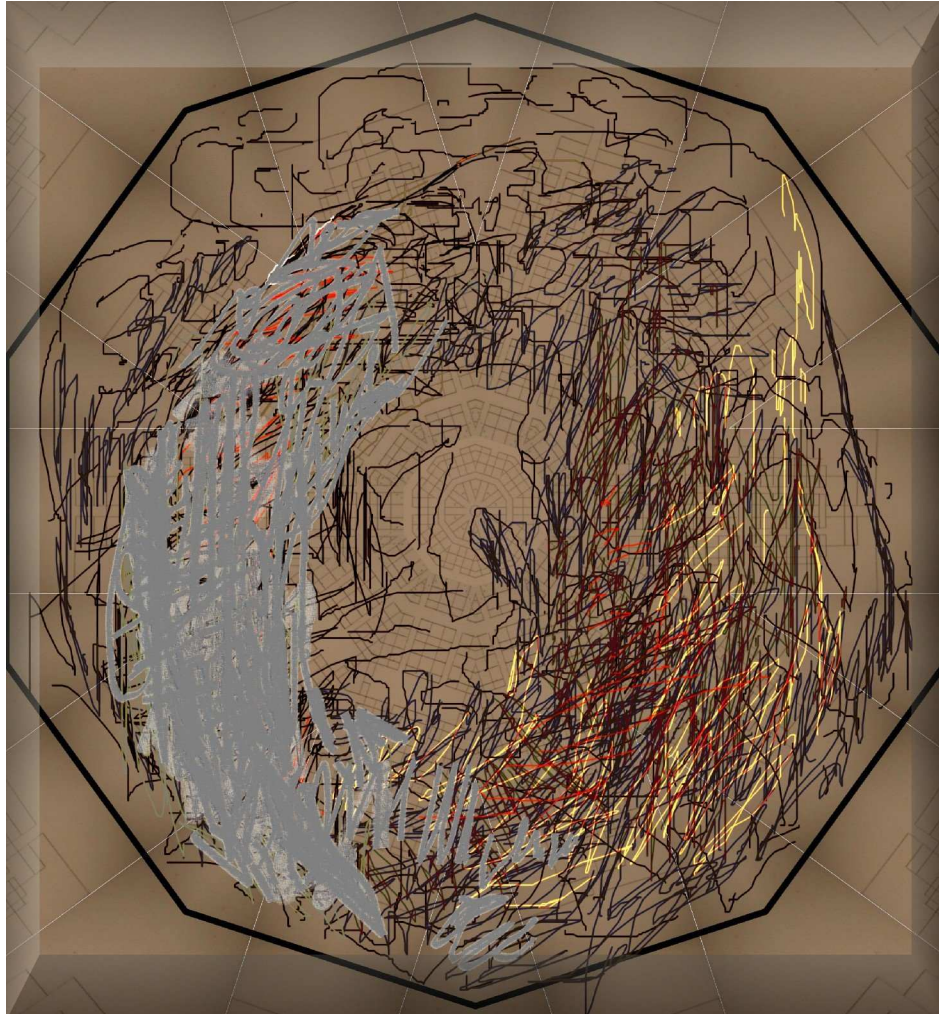






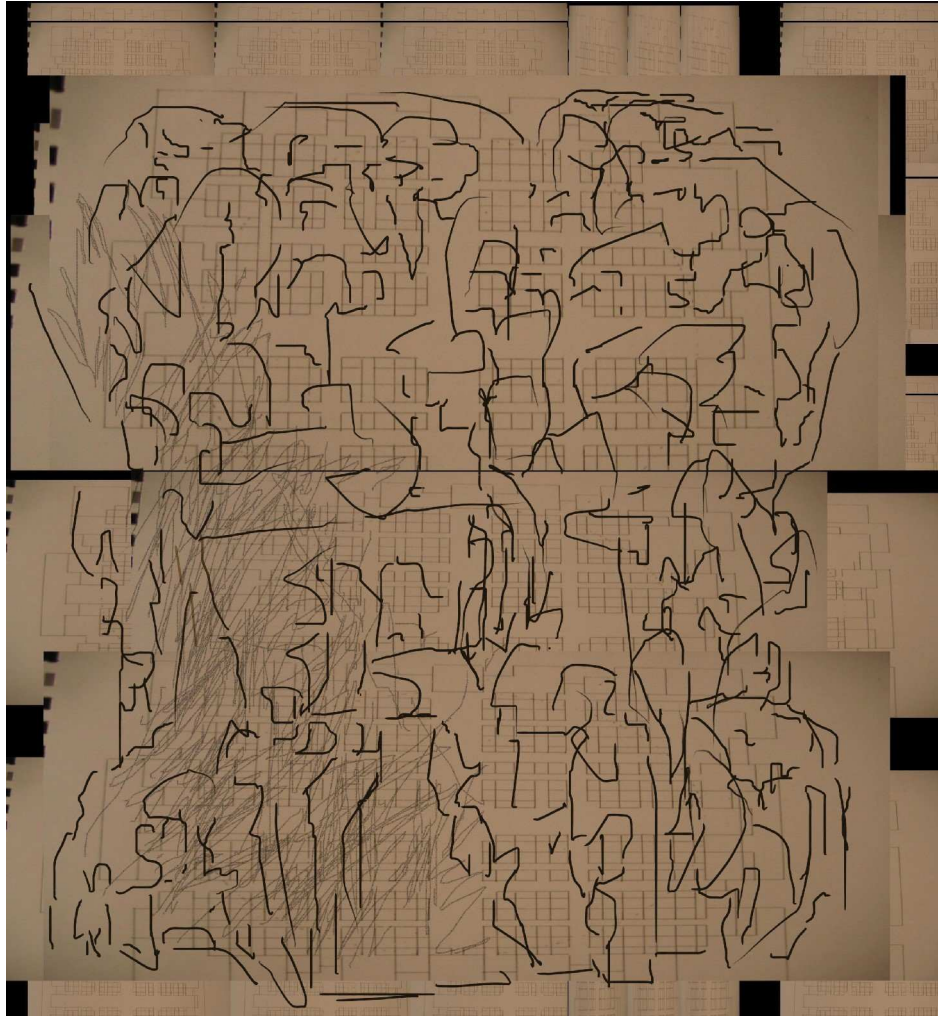


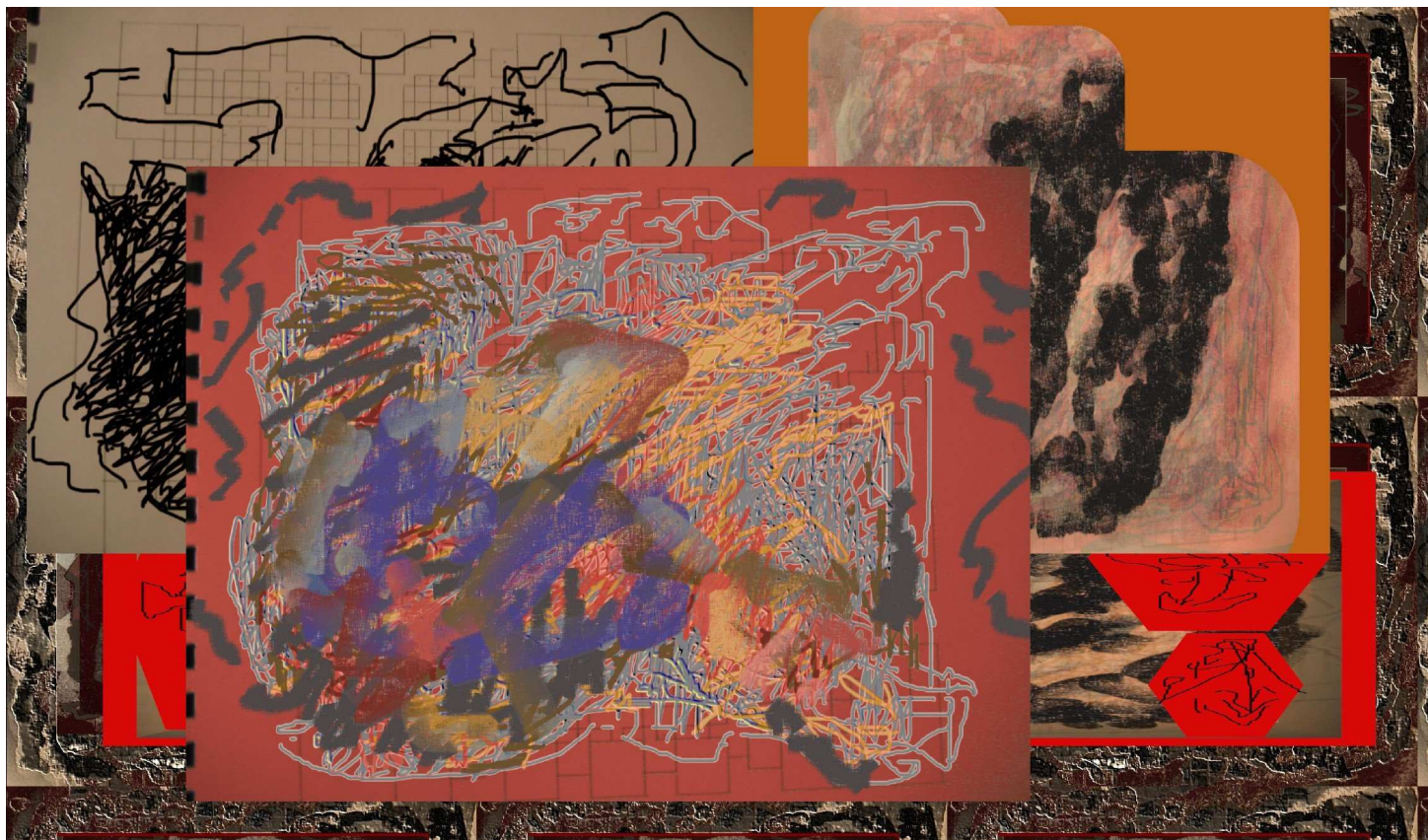


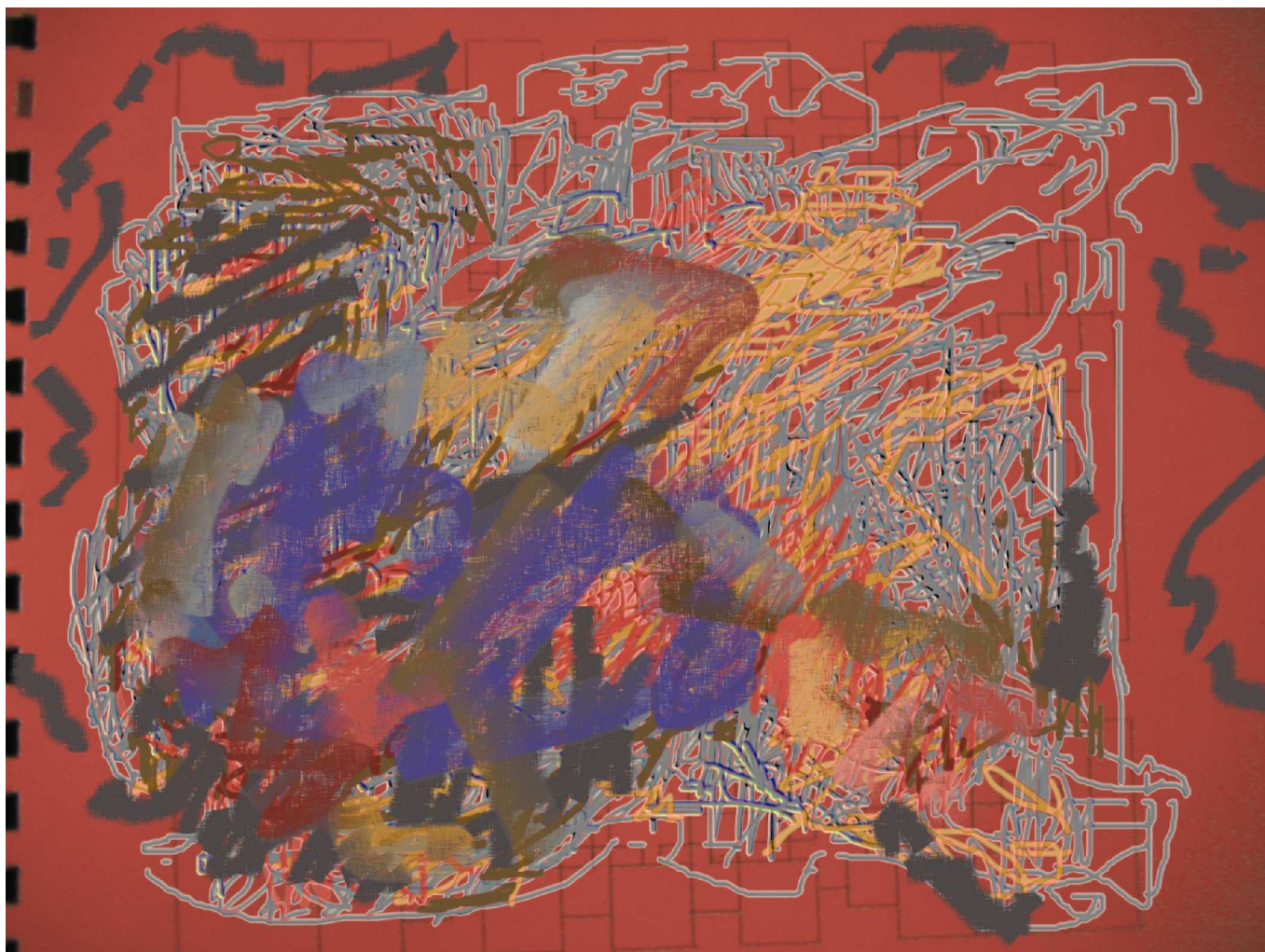




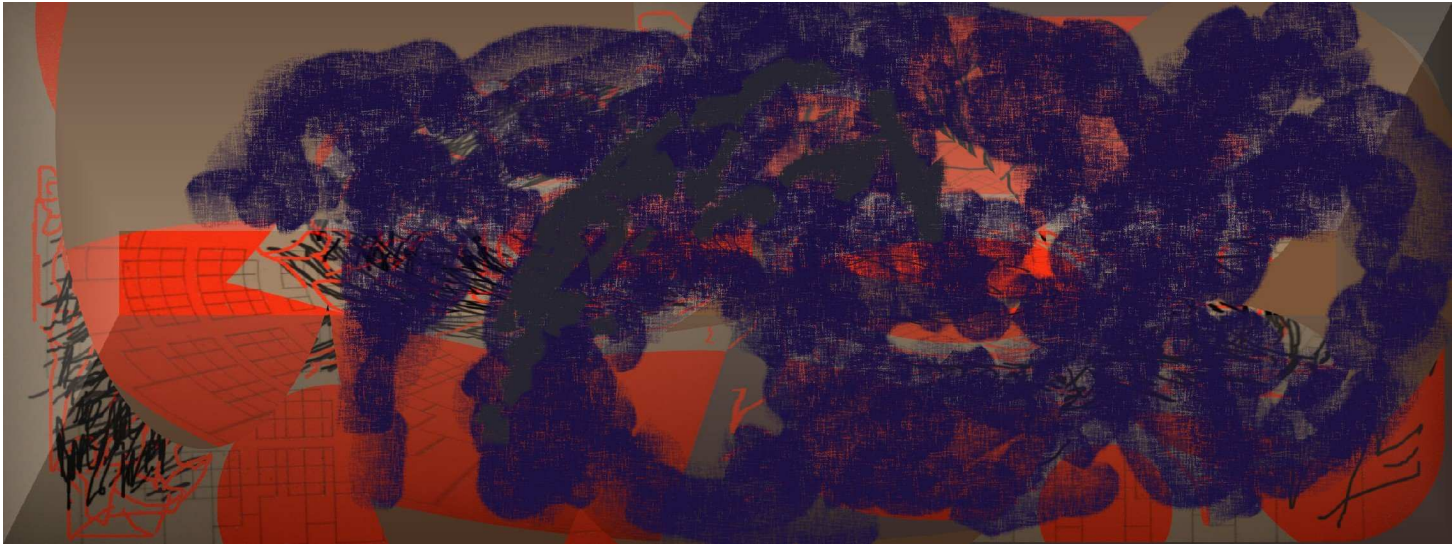






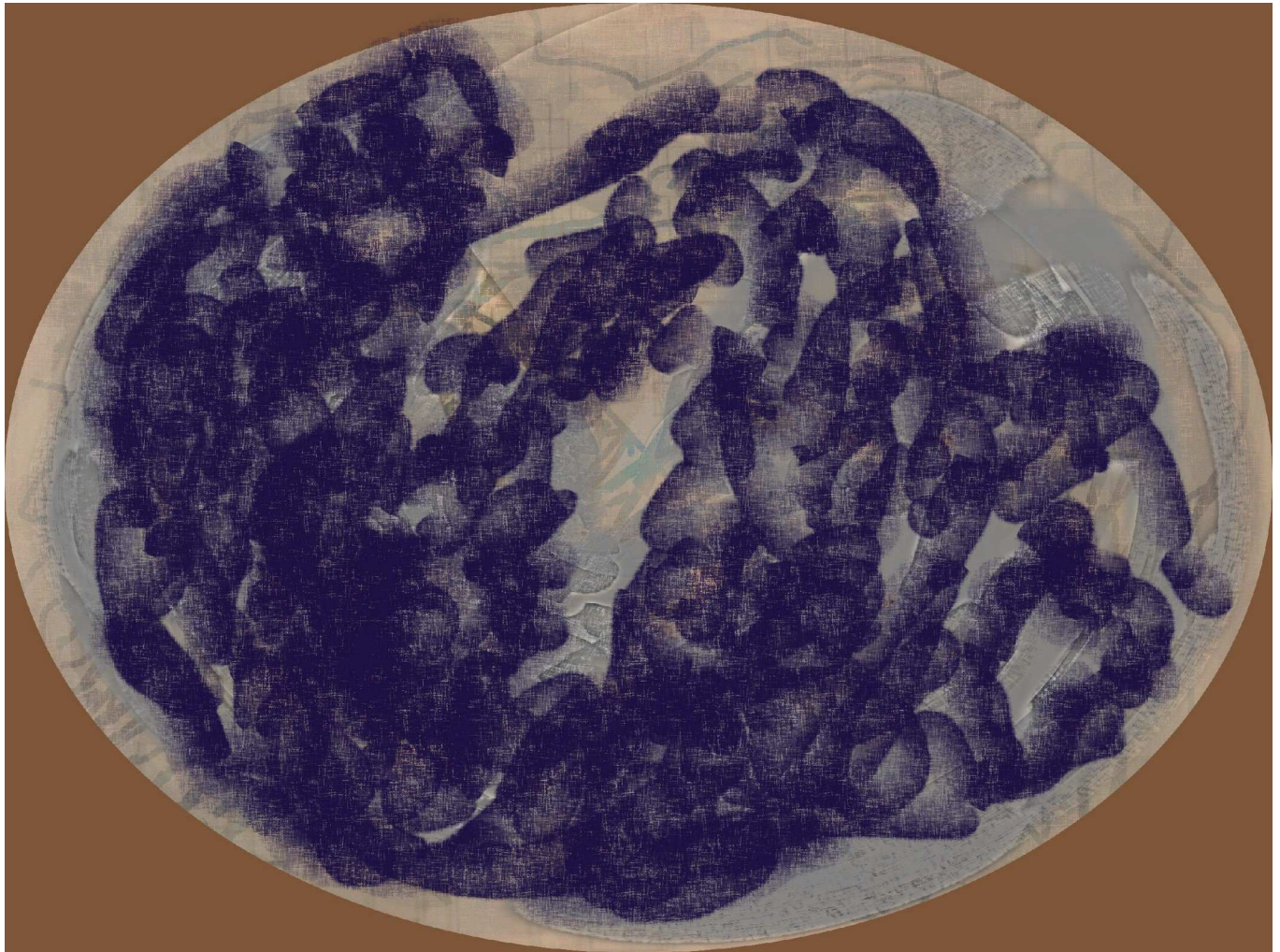


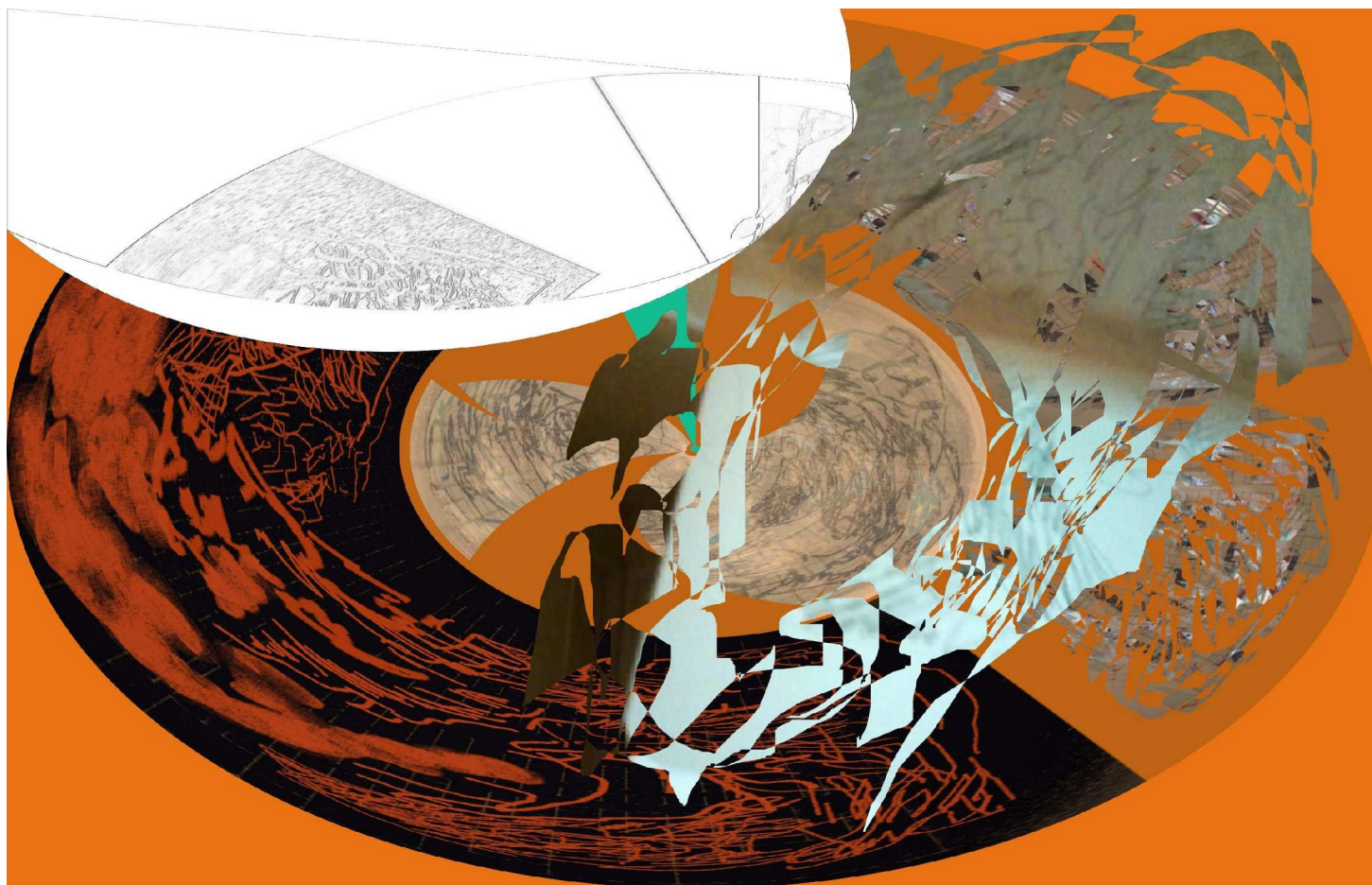




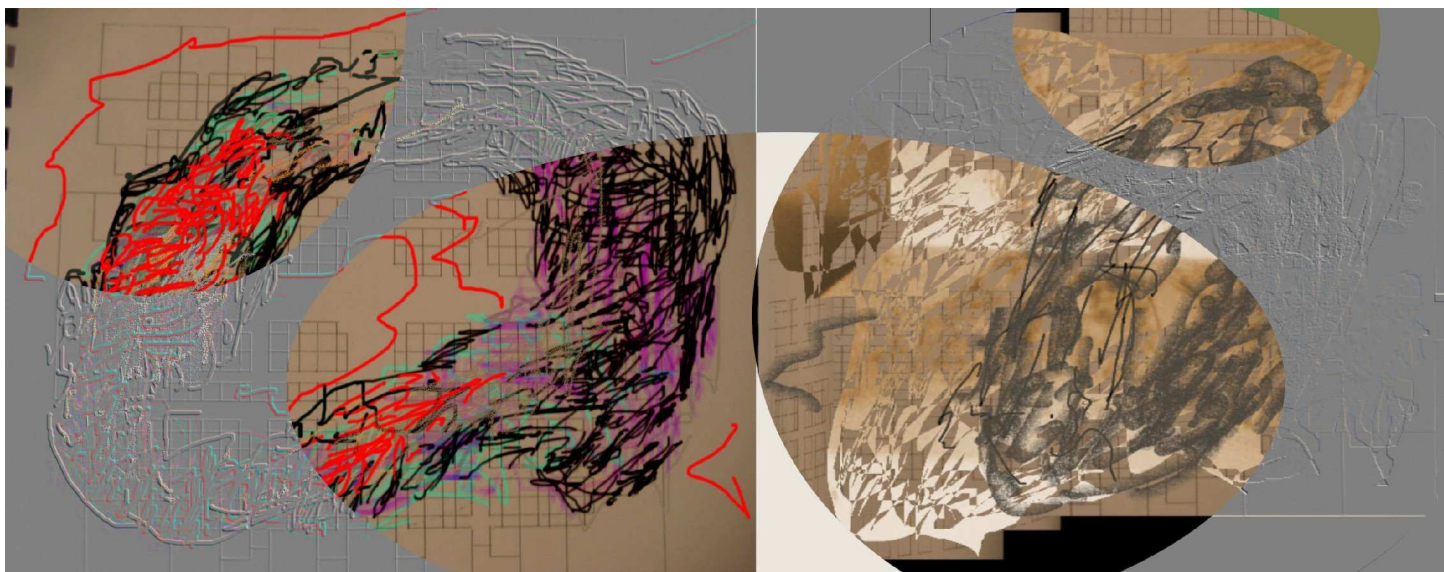


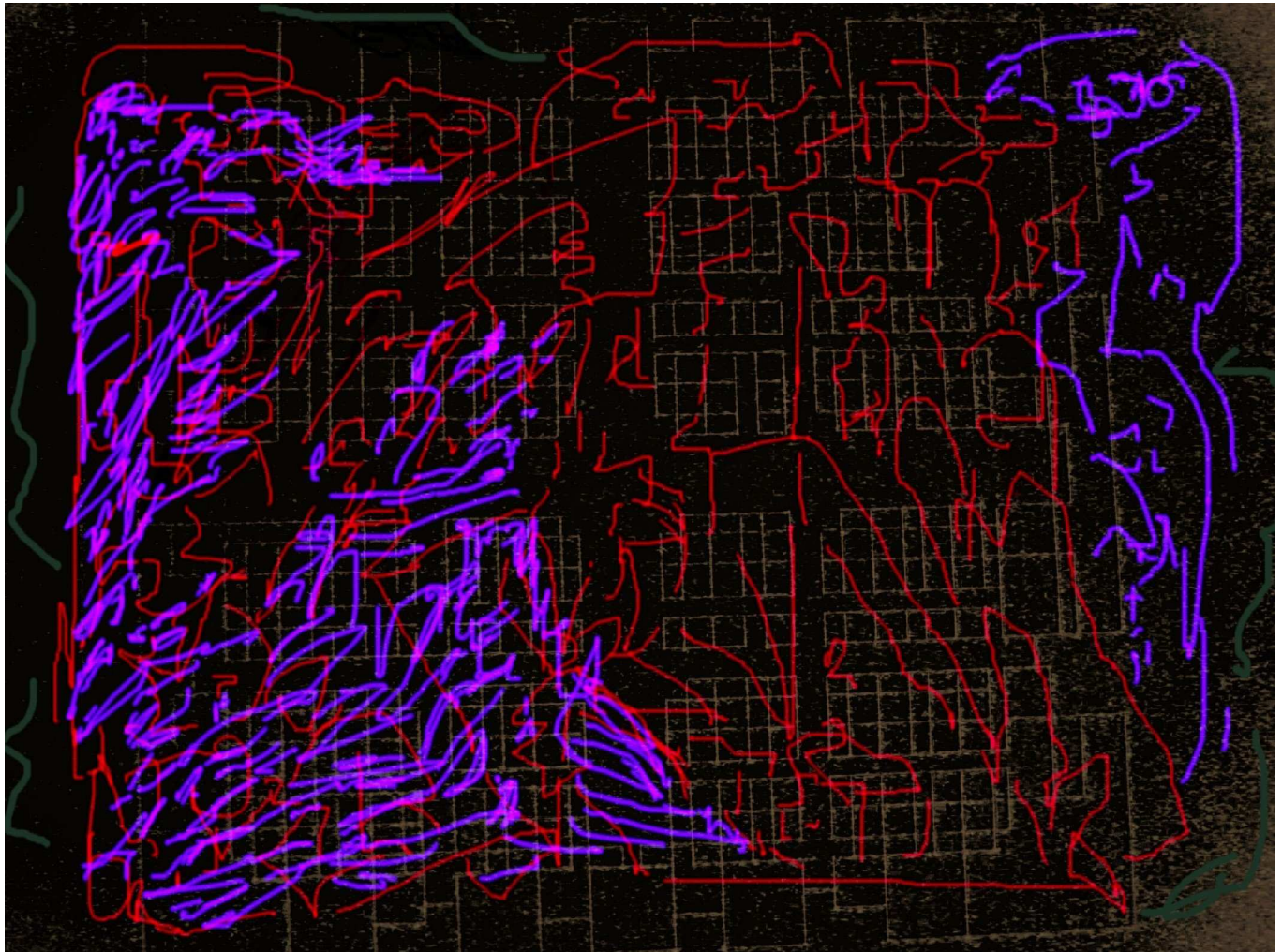


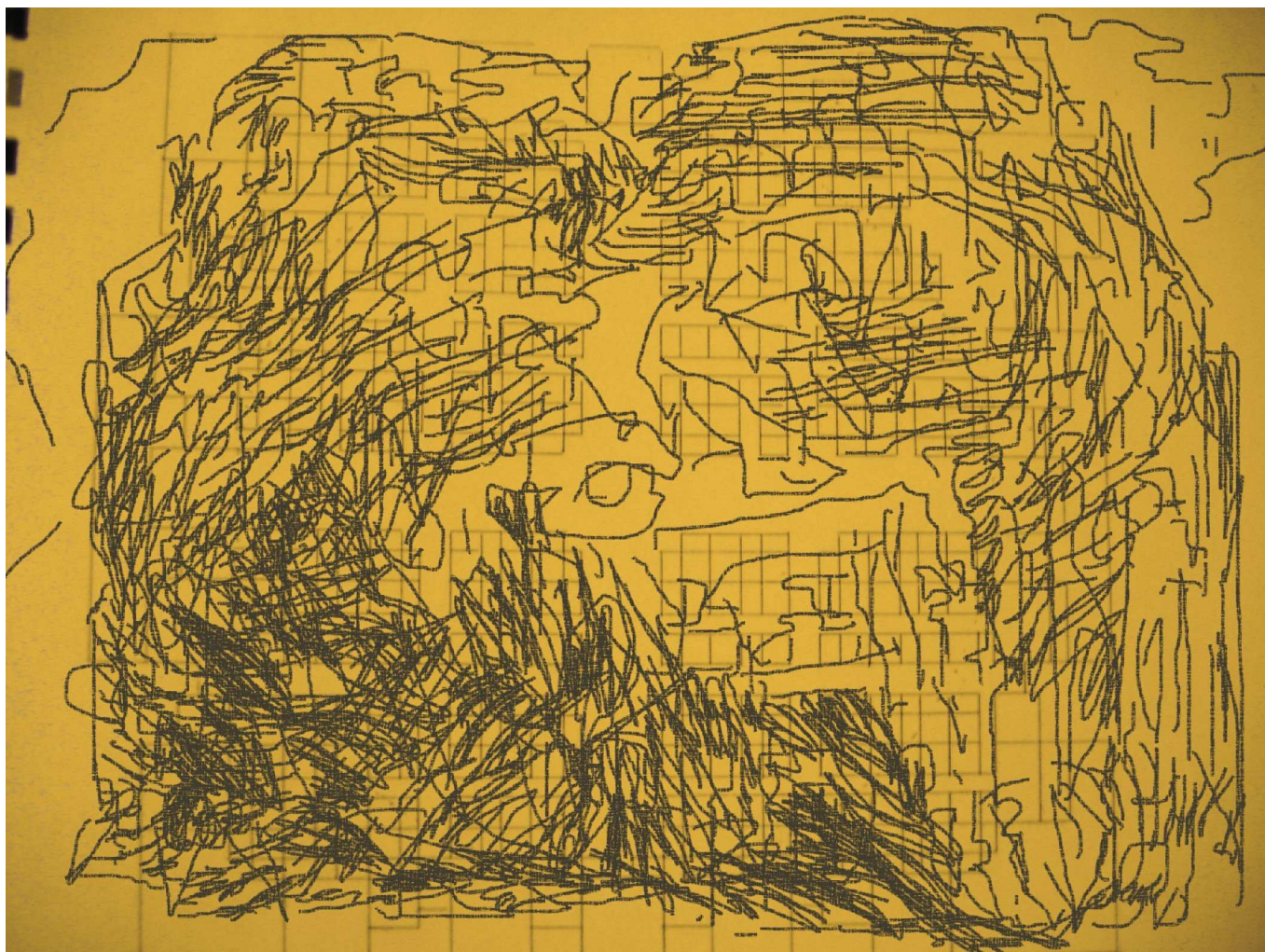


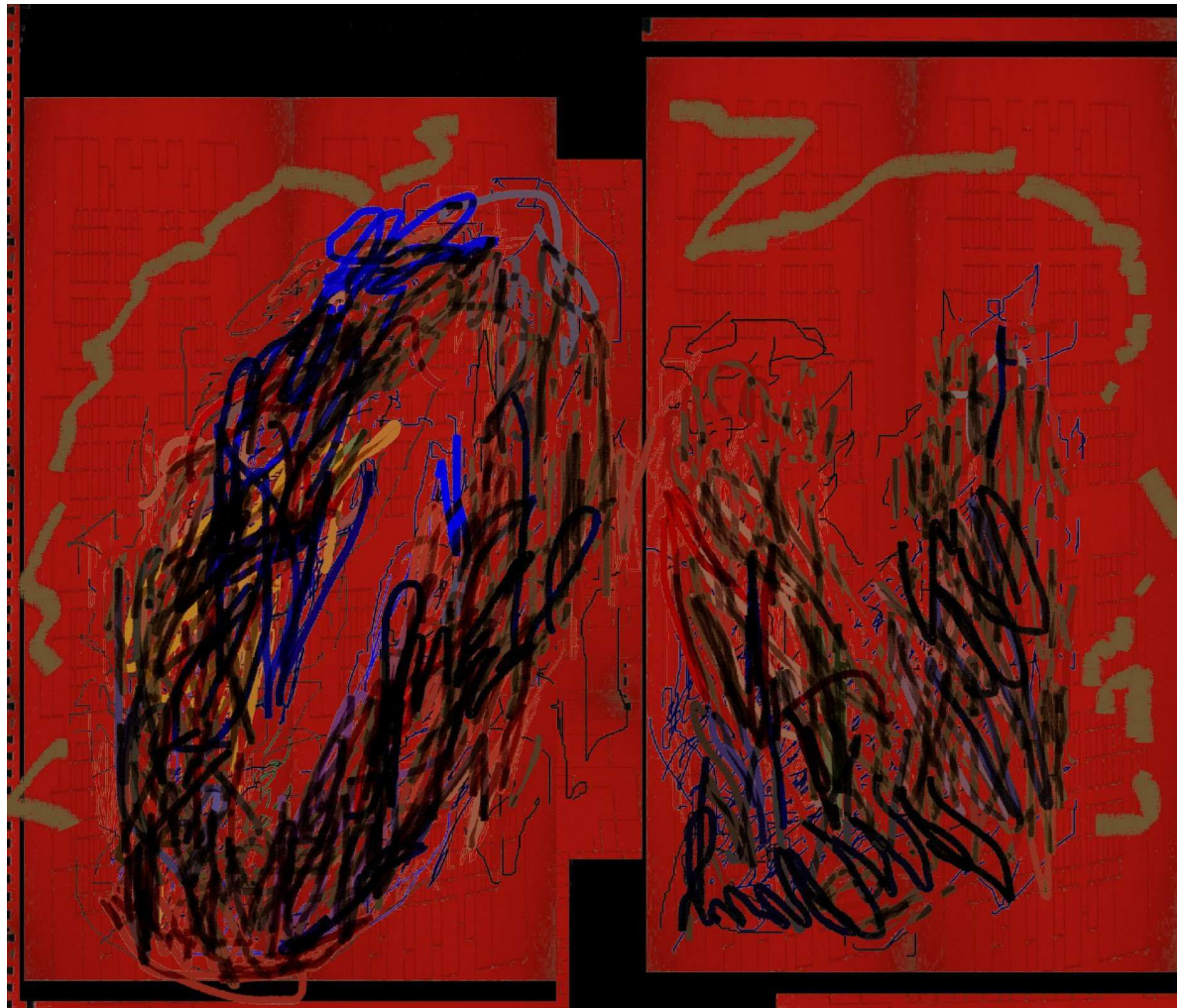


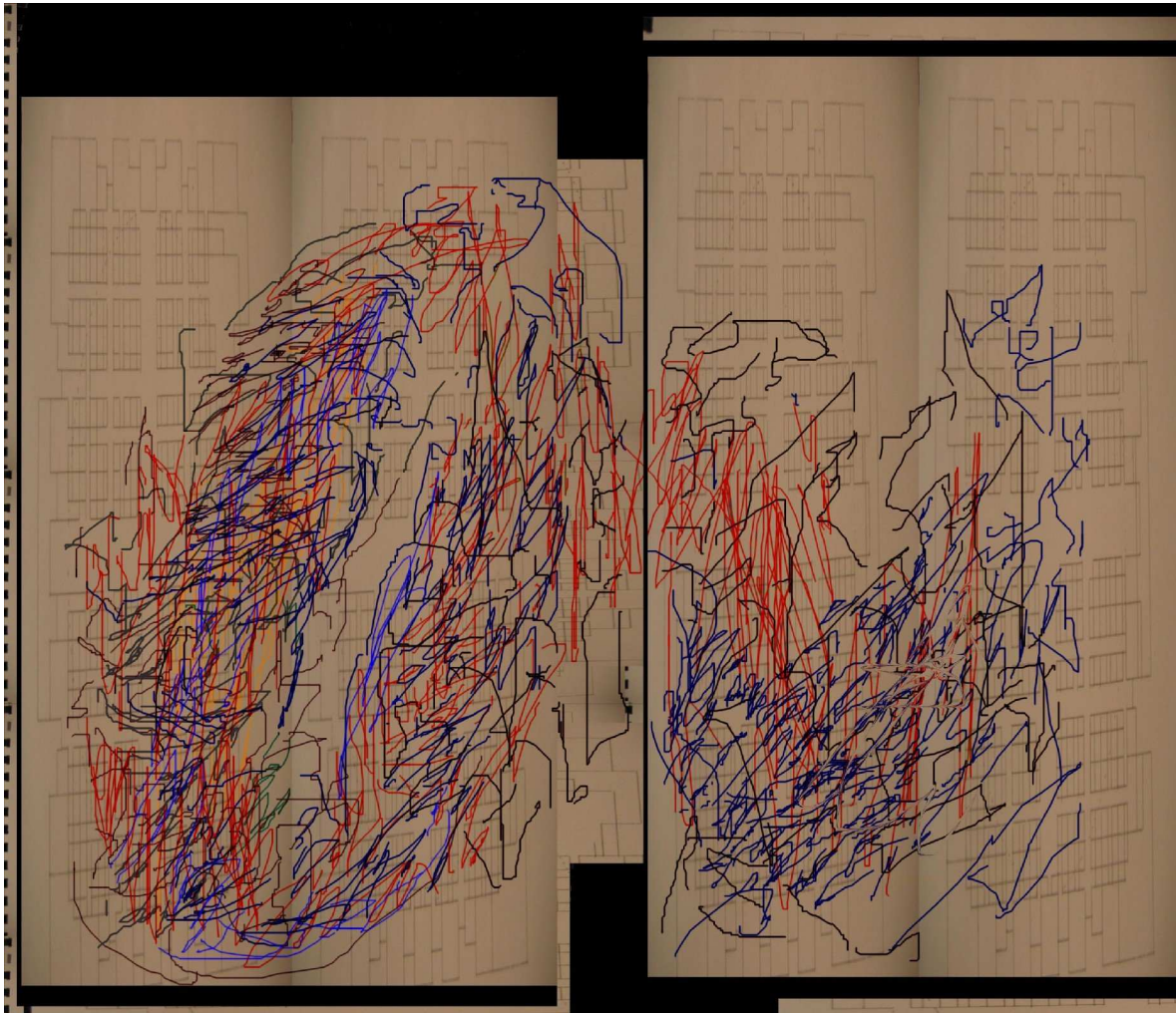


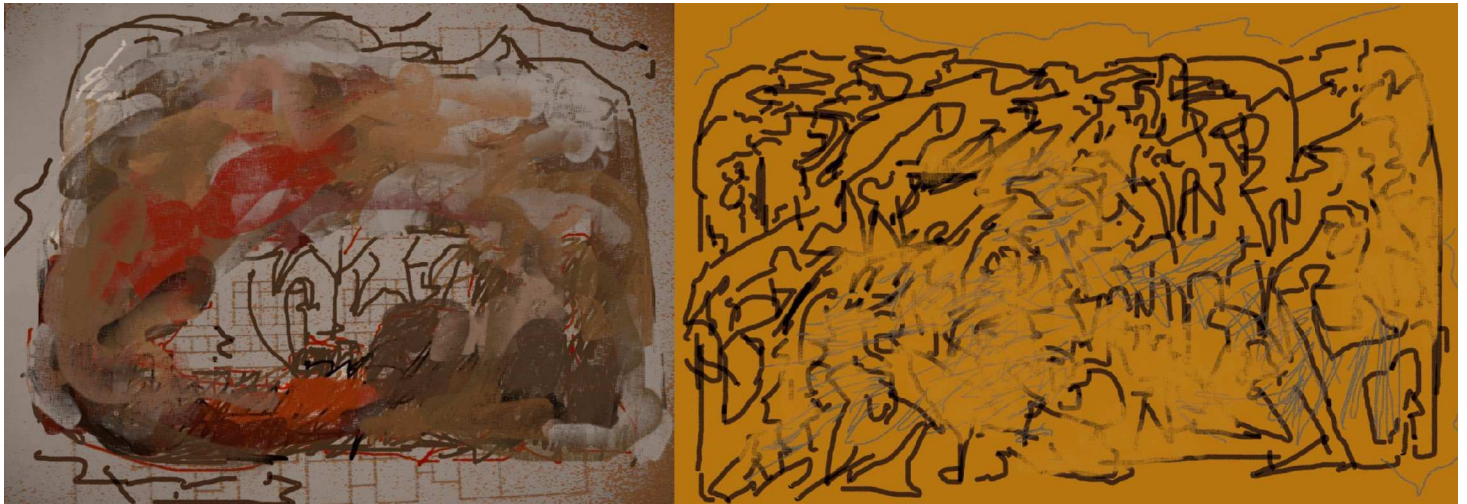


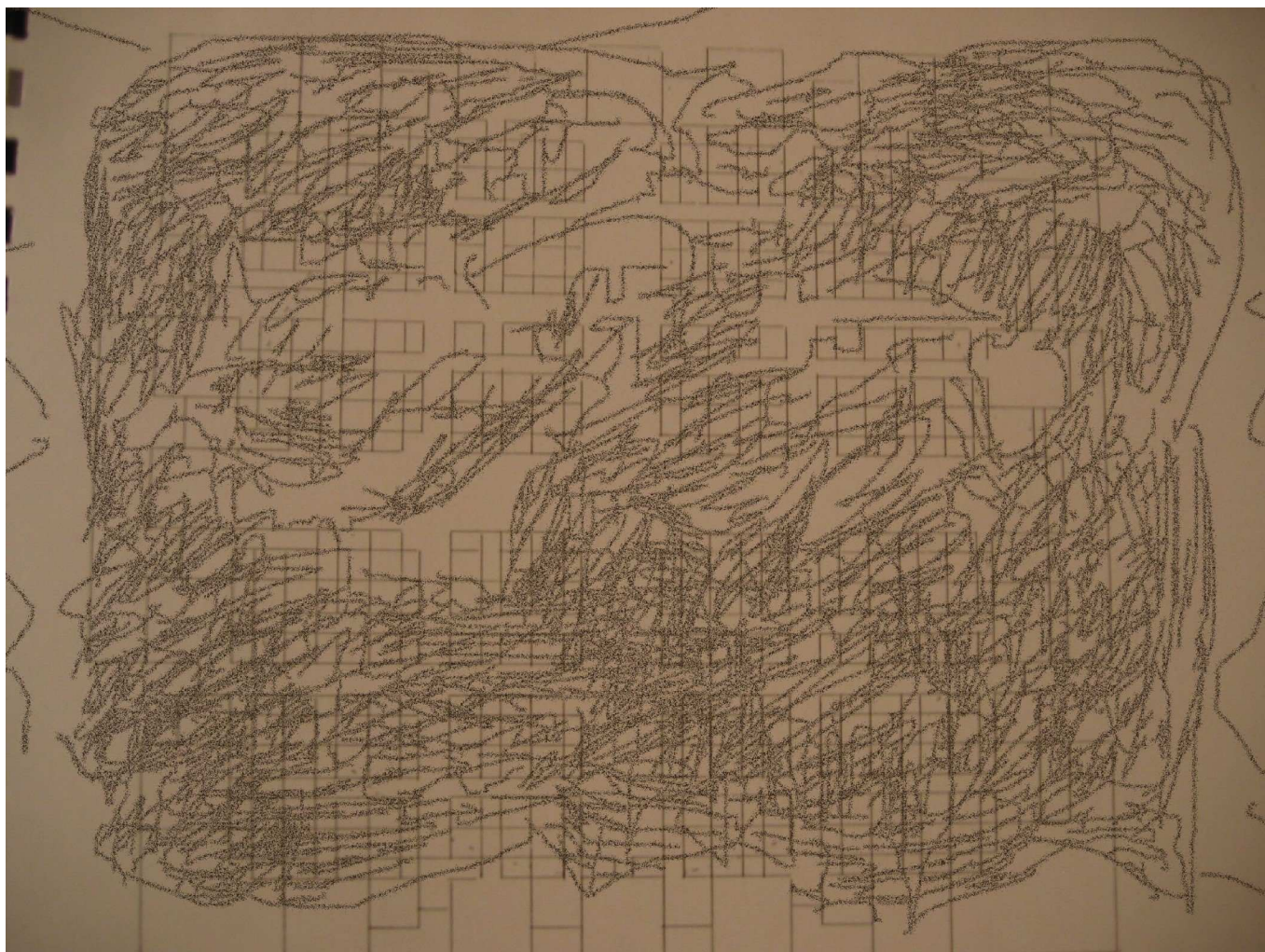


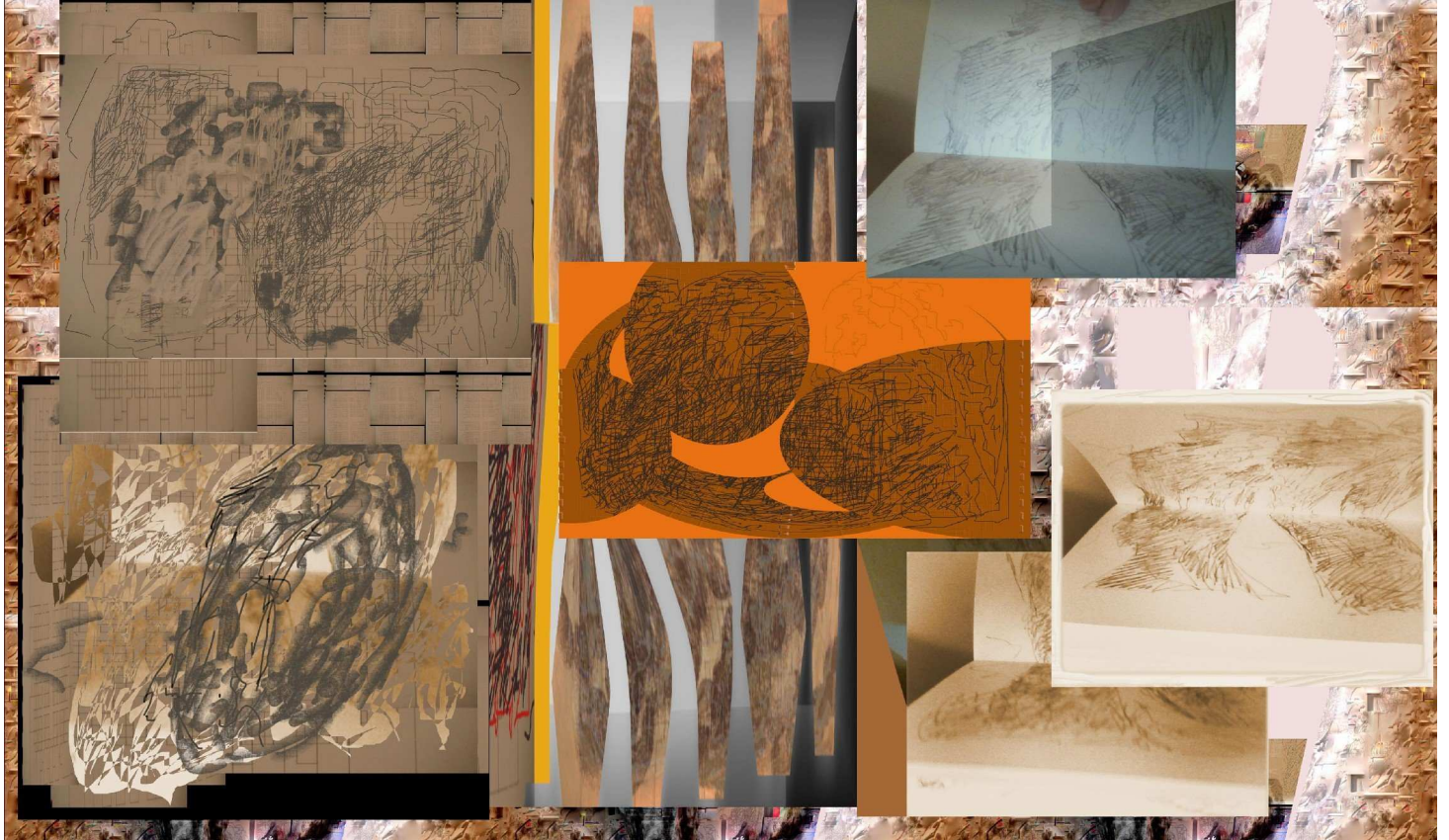




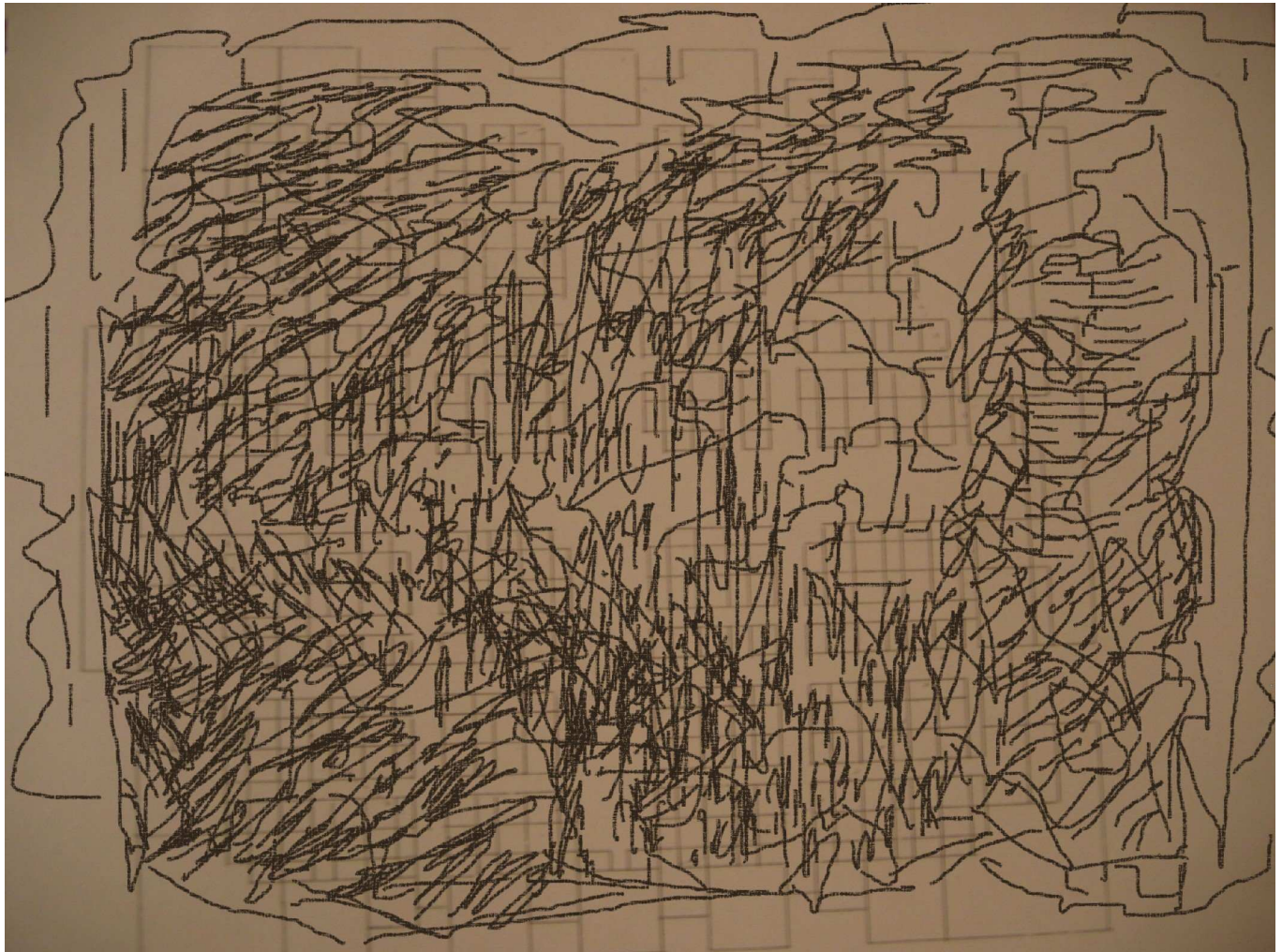


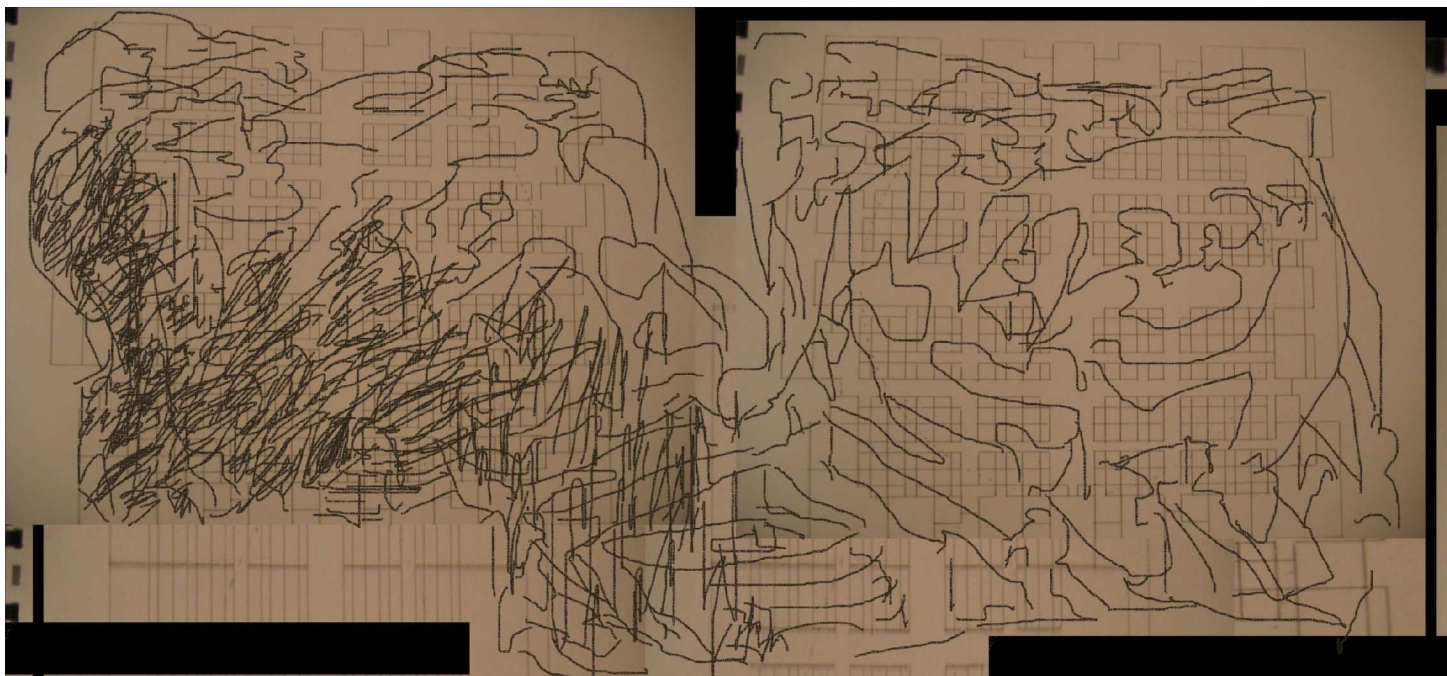


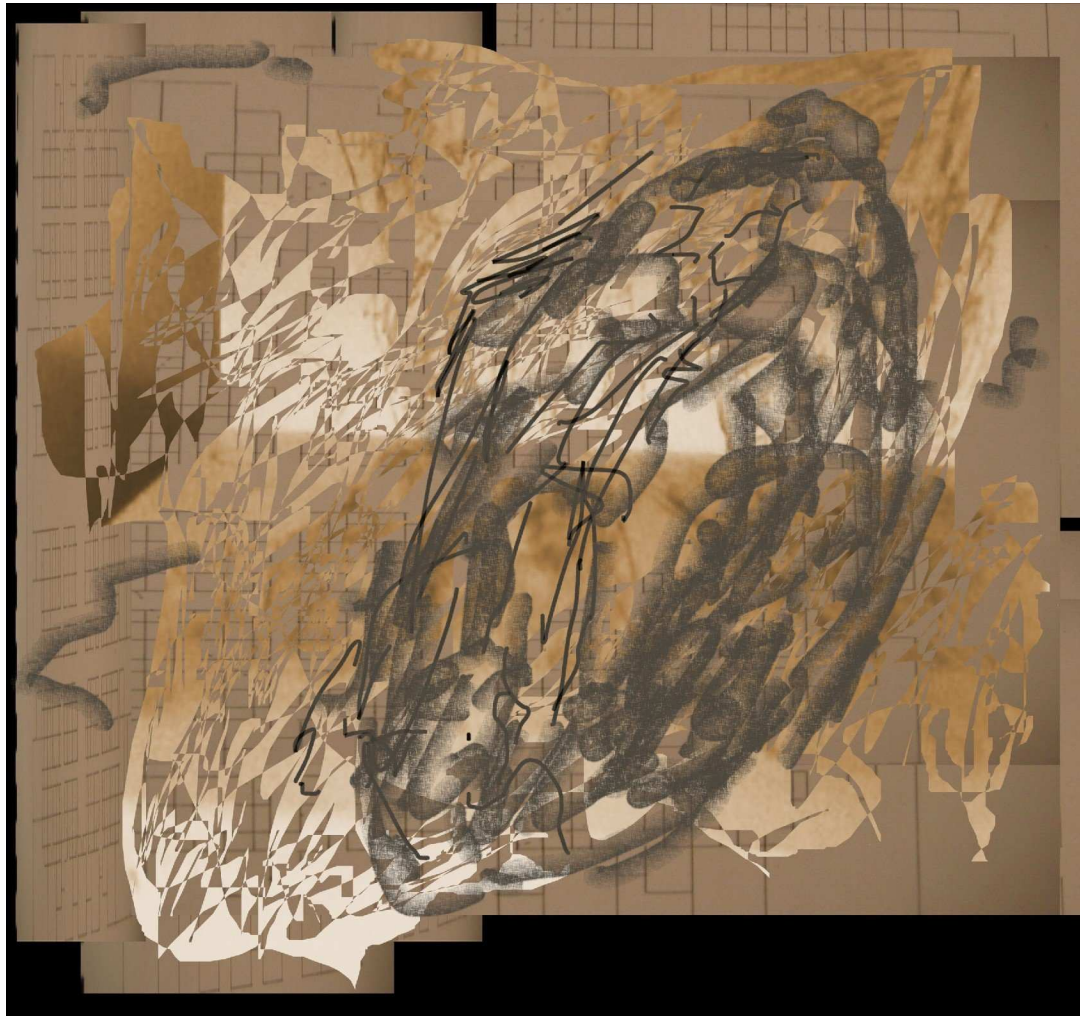


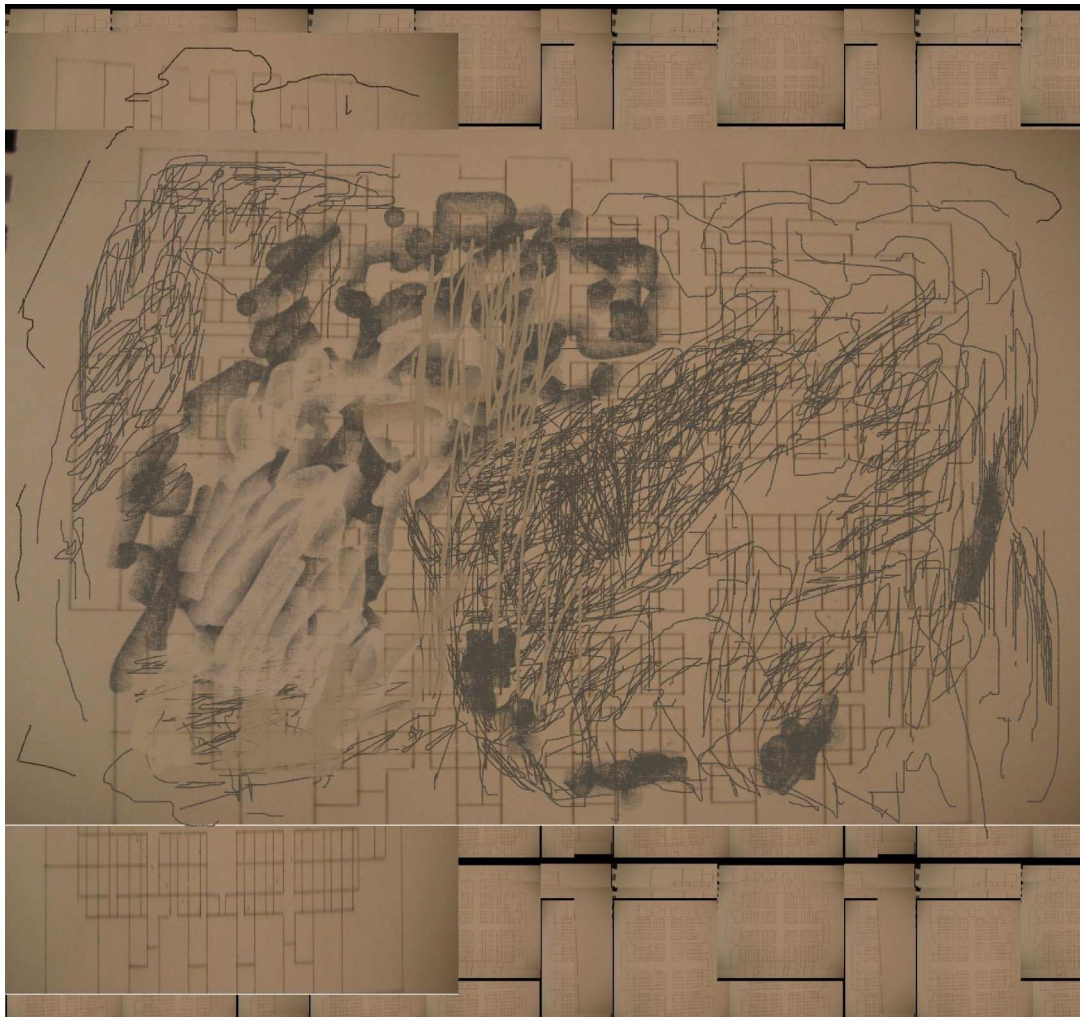


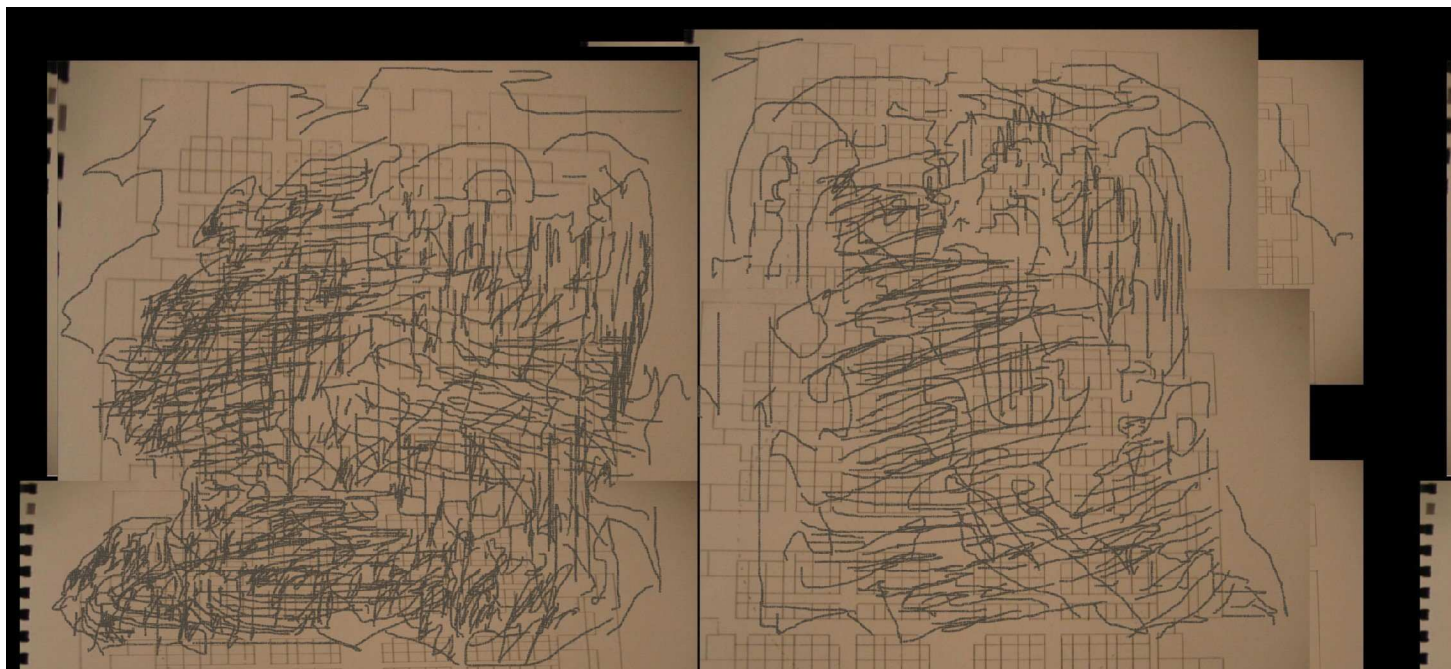


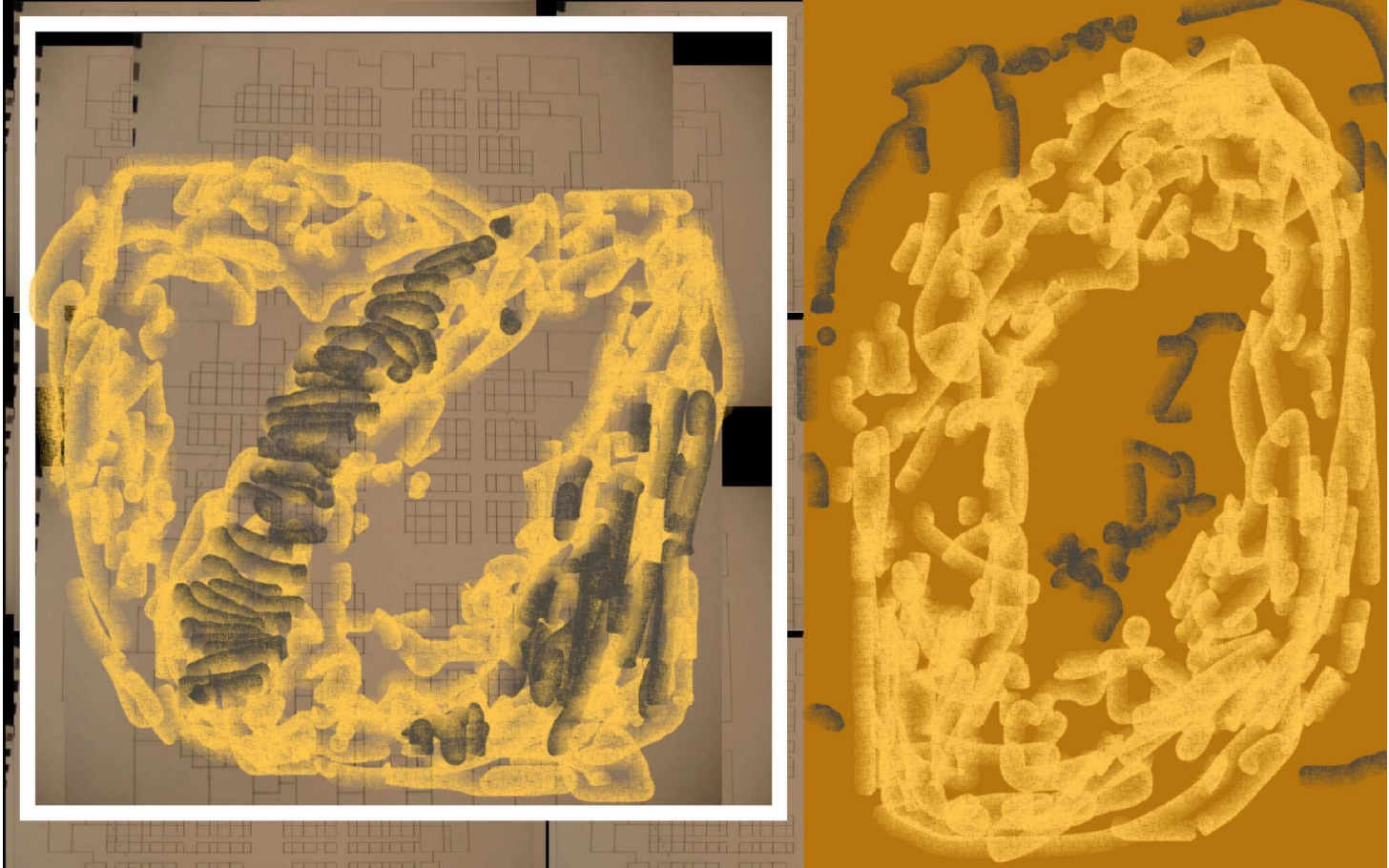


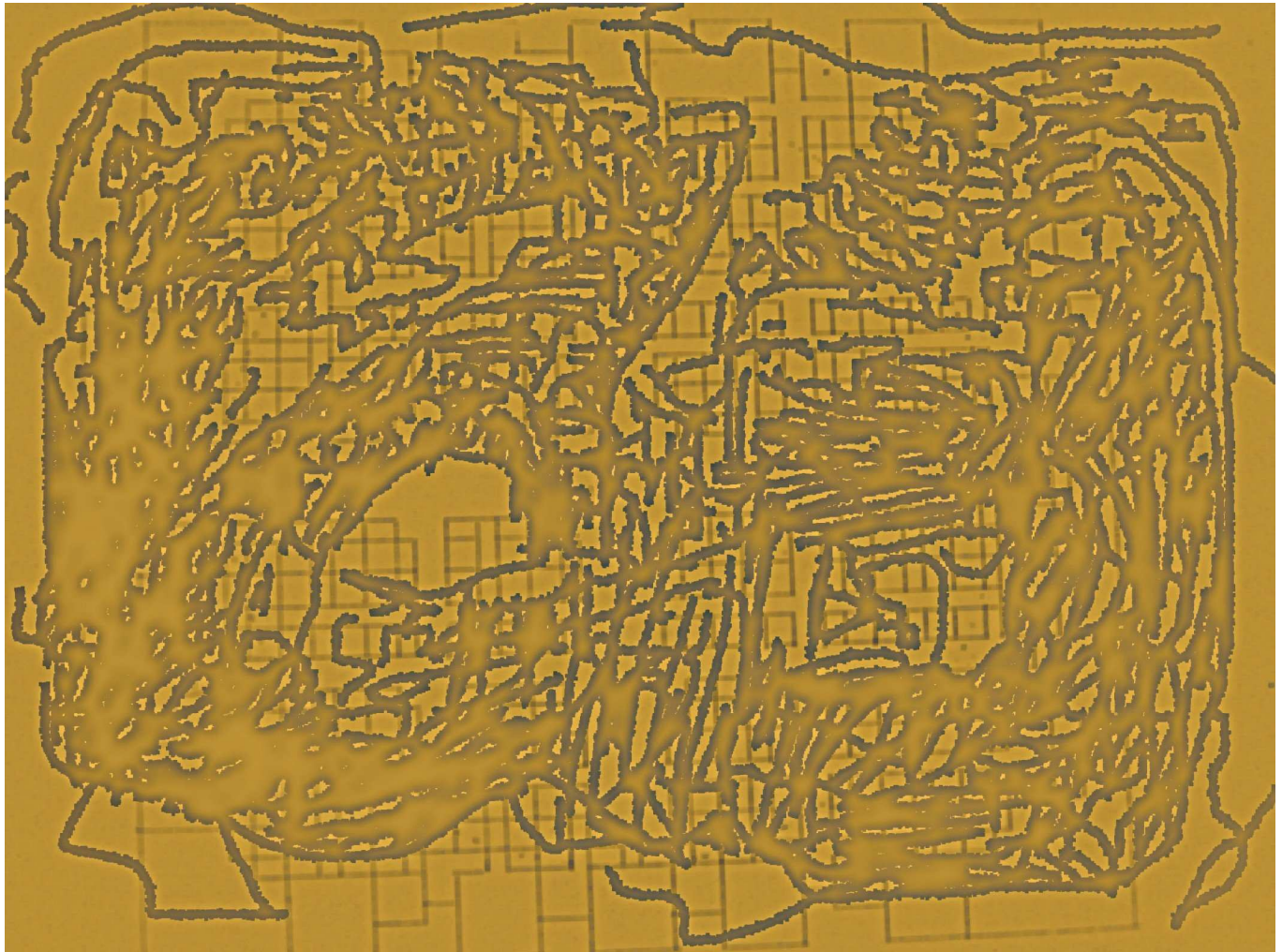


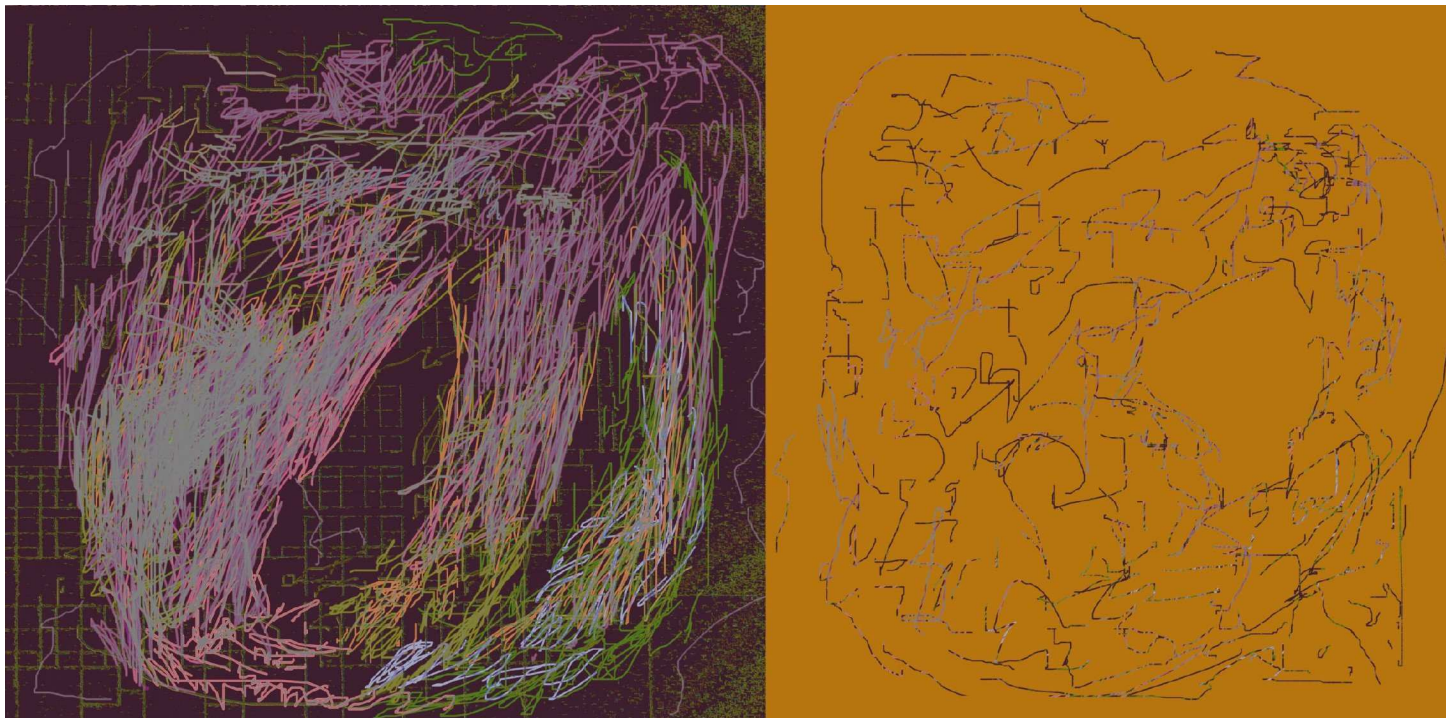


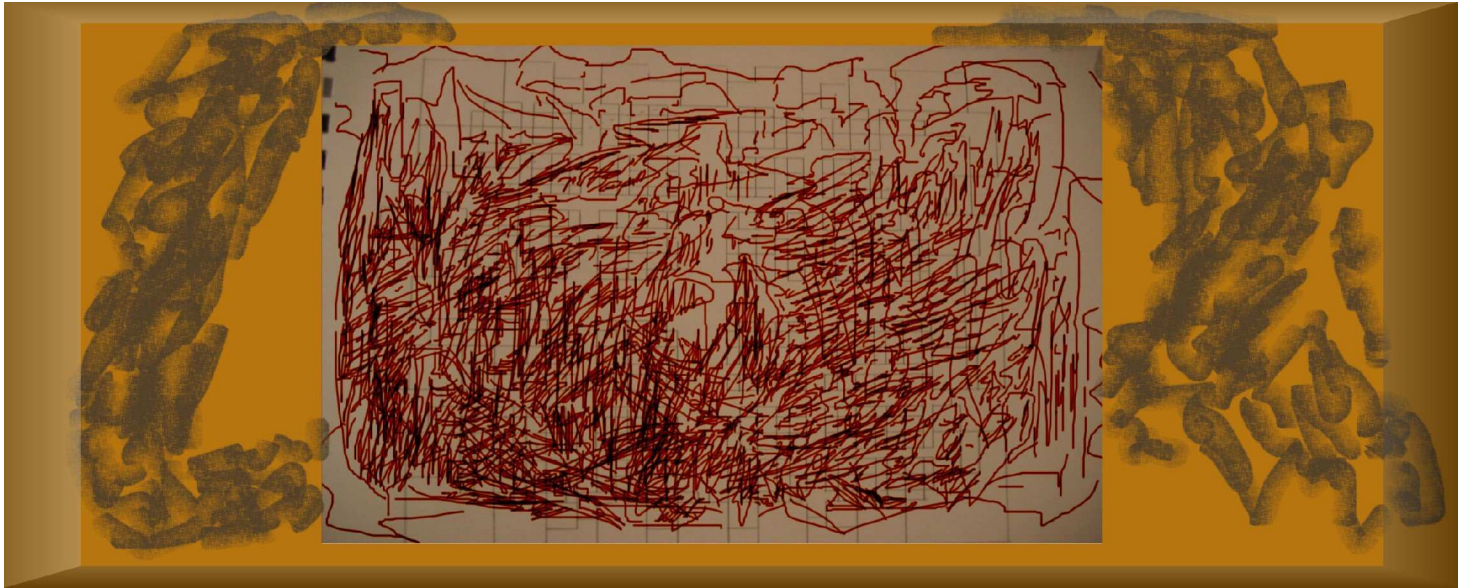




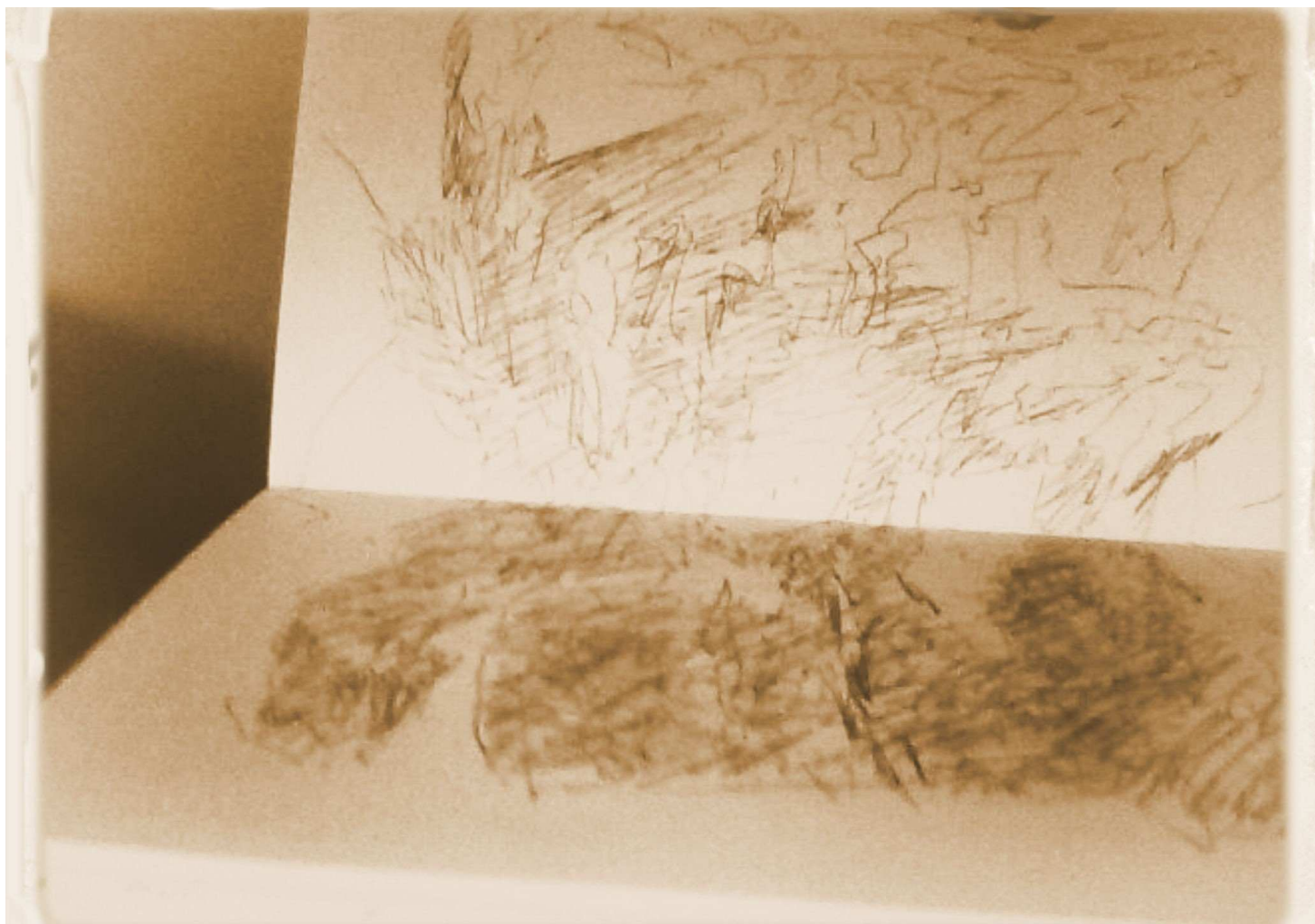


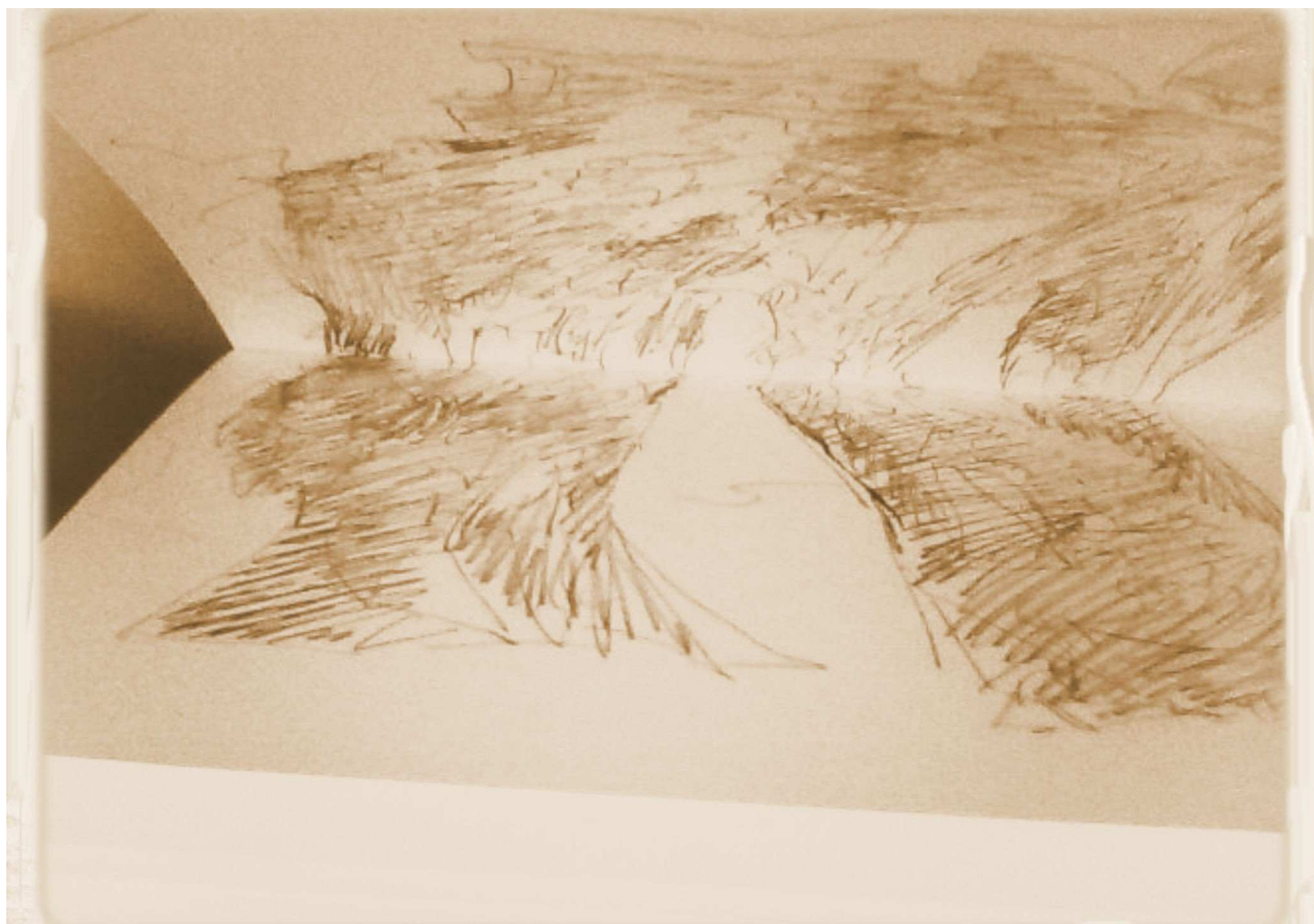


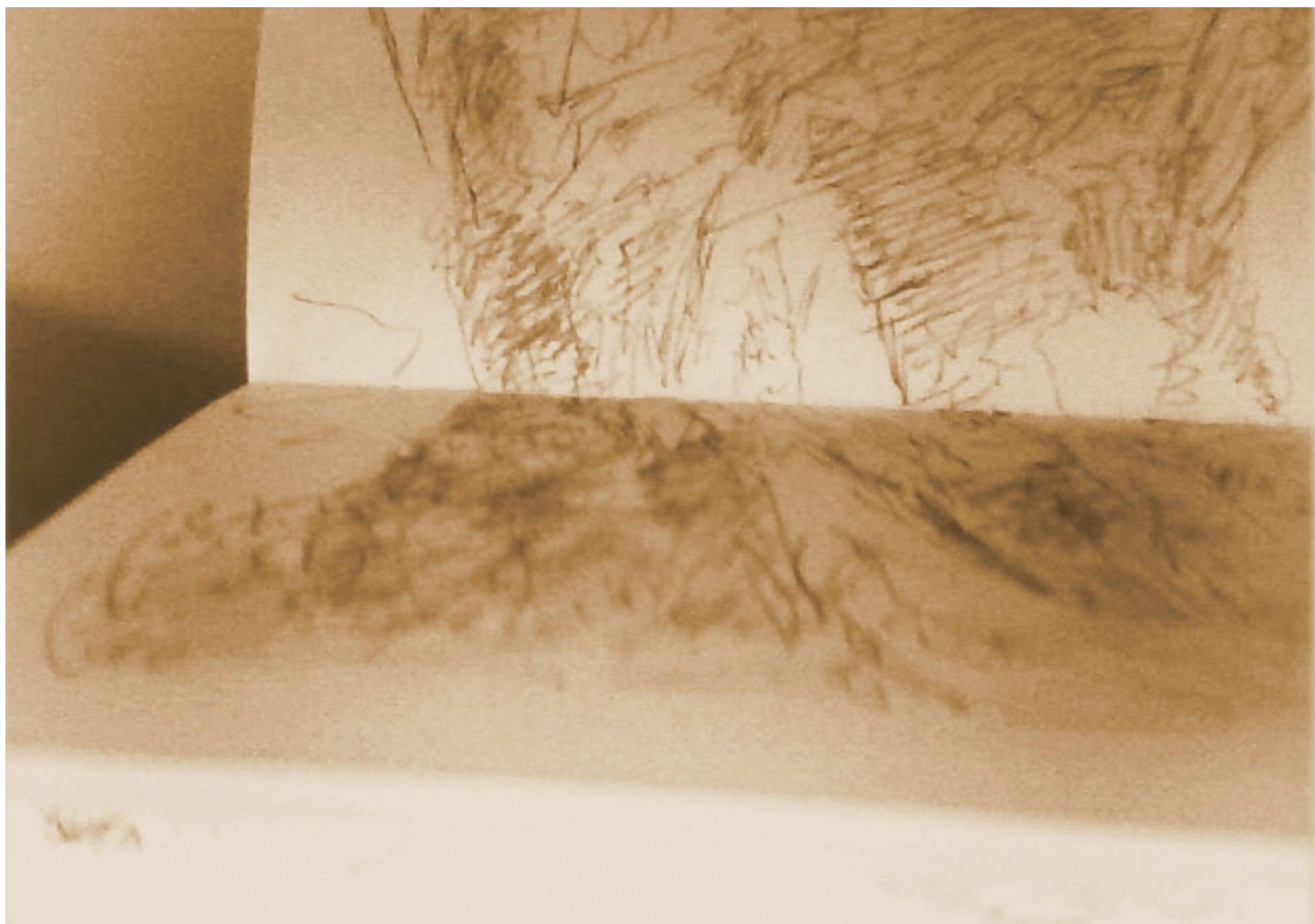




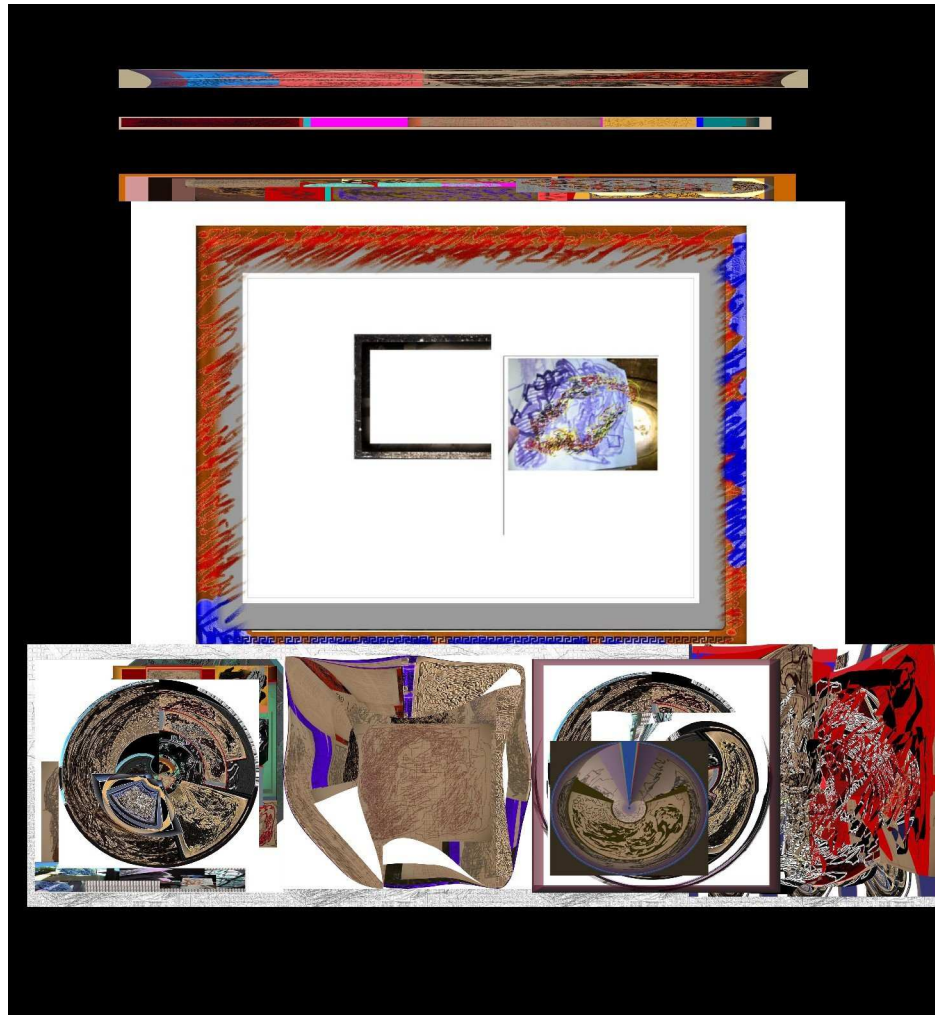






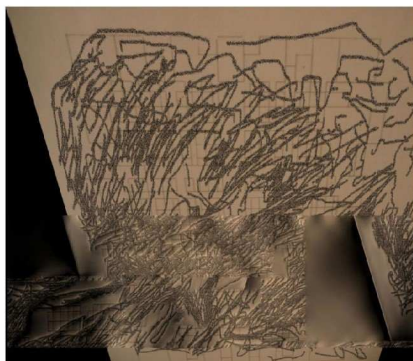






Object Righting
Nature of Nature
and Mass Em-
Proximics
Virtuality

e As the Poiesis of



AUTOTRINCHI Drawing: Fragmentation Modes of Cyber Drawing As Discourse

Drawing itself is always truly discourse that is to say, a dialectical encounter with the world – as a kind of “making around” (per Heidegger’s characterization of “discourse”). In the regard of a facilitative testing in this regard as discursive, reflective trouble and paradoxes within its own subjective world. Heidegger is well taken that we interpret our selves and the world together as his outlook on Being. “The conditions of experience are simultaneously those of the objects of experience.” Drawing is of value in this making around because it is very human, human, human, and direct as it, studies how we interpret ourselves and the world through the active shaping of visualization which is our design, sense. It produces the discourse that asks what reality is, what are its variations or variations – and what can we make of it. The sense of different levels of object’s emergence in contained images is a visual resource it easily brings to query. The imagery of drawing is connected to its own internal space of Being, of that philosophy as the way form arises. Phenology is the planet’s seasonal recombination of visual phenomena, the soil’s response to those impulses’ modified object states of their subjects and then make the subjects a kind of object. Unfoldingly this abstraction process is very dialectical to the counterpoint use of materials, the shape of the dome, the growth of the pet, the shape of the collar, the spread of the flame. The theme will be that the objectivity of drawing has been deviated in as the context of the new cyber world a reparation of conceptual structures that create a second field, and that this reverses the prior order of beginning with sensation. I will show that any drawing work seems to expose the case that sensation is played in consciousness through a complex approach of intellectual means which in this complexity are a kind of transposition upon these earlier, simple orders which model experience as forming a preliminary concept formation and I instead, reverse this towards a sensual field being – that which is constructed, in along the way, complexity yields a just deal of fragmentation occurs, and becomes a defining part of the process. Essentially, then, drawing asks what things are, or how they might be and has usually connected to a variety of material expressions, these are covered by the Austrian word “form” in which the resonance of the sound suggesting alternately “scratch” and “sculpture” indicate the stream of material resources from scratch to form to mark out in basic patch of point or spot and extending to this value and meaning as space. (In drawing in space.) Uncover the new dimension of drawing in cyber space is to reflect of our collective mechanical point as it some projects sensual experience itself as a meta level of world experience into this prior material medium. In Doing so, when reality while connecting its reality, in this quality of “double hermeneutic” (objects of study second to the study) in its “virtual” dimension. This is an consequence of Cyber.

As early Greek fragments of Prehistoric Austroriparian notes of “up above the world” usage they pay tribute to their imagination. This is the earliest recorded Western discourse and has a resonance to connect show of “temporality,” which is the fourth field of that system is extending temporality. (More will be mentioned in a subsequent section.) A psychology of perception that motivates one to one which I would say look after very human, strange, and unique (that of) “zero to one of” “complexity.” These from concept relate the charge that had how out, demonstrate, the idea that exists to the famous “space” or figure ground relation, the line and the hollow, the ray and the beam, while randomness permits a reorganization of elements. Lament was in the animal in creating the conditions of such a psychological dimension.

beginning with no perception of Ozzy’so’s limitations, has descended from the (static) space (literally “facilitation” derives from Philo) observing as well that children were disturbed by perceptions from an aerial field in object pointing out of view “disappears”, recall that steps in a connection, recall that very also recall, as to the drawing of lines is taking away from them a connection, and to come to terms with these disturbances that recall between their impact to allow us for the life a concept formation is necessary to account for “zero” or if one prefer, changes in the sensual field. The power of the void is thus the strong design concept and I have noticed ing of that children like design objects and as a disturbed when they are the external field (ing, or pulled off... in the age of the “removal” as burning into space a smaller launch and regional father demanded an explanation which I could not merely give. Lament was to reveal the principle of randomness as an causal reality that can help provide back of form perception that they have not captured on opportunity, randomness returns to the sense of seeking an order while allowing the production of order and this mutation into an determination of realistic motives very particular to drawing, the “fractal” does not, that” which I have adapted from Heidegger’s report the computer.

“Facilitative testing” is here the phrase which the context of my own interests in cyber drawing as supporting the relation between “real” and “Virtuality.” Phenomenology is the word interchangeable with facilitative testing, in that the concern is with perception, how we create our perception and how drawing is the dynamic example and linked to language. Through it some of morphology, topology and geography as involved discourse. The different sense of how things are real have been combined within the field of discourse, projected by Aristotle to render “obscure, yokes and dialectic”, and these are essentially then the facilitative testing of our sense of reality. Lament was our sense of world order, further creative expression and dialectic expose our dynamics at one’s society and uncertainty.

